

**IDENTITY CRISIS OF THE SECOND GENERATION OF
ASIAN-INDIAN AMERICANS AS REFLECTED IN
LAHIRI'S *THE NAMESAKE***

A Thesis

Presented as Partial Fulfillment of the Requirements

For the Attachment of the *Sarjana Sastra* Degree in English Literature



By:

Anestiya Fiddin Rosyada

(08211141023)

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APPROVAL

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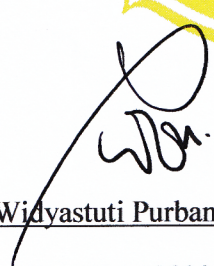
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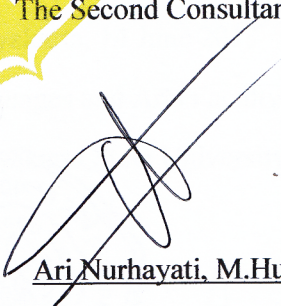


The First Consultant,

The Second Consultant,


Dr. Widyastuti Purbani, M.A

NIP. 19610524 199001 2 001


Ari Nurhayati, M.Hum

NIP. 19690212 199702 2 001

RATIFICATION

IDENTITY CRISIS OF THE SECOND GENERATION OF ASIAN-INDIAN AMERICANS AS REFLECTED IN LAHIRI'S *THE NAMESAKE*

A THESIS





By

Anestiya Fiddin Rosyada

08211141023

Accepted by the Board of Examiners, Faculty of Languages and Arts, State University of Yogyakarta, on 14 June 2013 and Declared to Have Fulfilled the Requirements for the Attainment of *Sarjana Sastra* Degree in English Literature

Board of Examiners

Name	Position	Signature	Date
Niken Anggraeni, M.A.	Chairman		14 June 2013
Ari Nurhayati, M.Hum.	Secretary		14 June 2013
Suparjo, M.Ed.	First Examiner		14 June 2013
Dr. Widyastuti Purbani, M.A.	Second Examiner		14 June 2013

Yogyakarta, 14 June 2013

Languages and Arts Faculty

Yogyakarta State University



Prof. Dr. Zamzani

NIP. NIP. 19550505 198011 1 001

PERNYATAAN

Yang bertanda tangan di bawah ini, saya

Nama : Anestiya Fiddin Rosyada

NIM : 08211141023

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni Universitas Yogyakarta

Menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 3 Juni 2013

Penulis,



Anestiya Fiddin Rosyada

DEDICATION

To my dearest angels

Mama, Yange, Kanek and Oyi

who will always be my source of spirit

and to

the memory of

Papa

who will always be my superman

MOTTO

“Before you act, listen...

Before you react, think...

Before you quit, try...” – Ernest Hemmingway

“Don’t despair and never lose hope because Allah is always by
your side” – Maher Zein

*“Kalian boleh maju dalam pelajaran, mungkin mencapai deretan gelar
kesarjanaan apa saja, tapi tanpa mencintai sastra, kalian tinggal hanya hewan
yang pandai.” – Pramoedya Ananta Toer*

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Writing this thesis would have been impossible without their assistance. Finally, I realize that this work is far from perfection. Therefore, it is open all criticism and suggestions.

Yogyakarta, 3 June 2013



Anestiya Fiddin Rosyada

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ABSTRACT

This research aims to identify identity crisis of the second generation of Asian-Indian Americans depicted in a novel entitled *The Namesake*, and to explain the impact of the crisis. To answer the objectives, this research employed the theory of psychosocial development stages of identity by Erikson.

The research is qualitative in nature and a descriptive-qualitative method was used to analyze the data. The main source of this research is a novel entitled *The Namesake* by Jhumpa Lahiri. The data are some phrases, clauses, sentences, discourses, and expressions related to identity crisis of the second generation of Asian-Indian Americans and the impacts of the crisis in the main character's personality. The data analysis was conducted through six steps: reading and re-reading, noting, identifying, classifying and categorizing, analyzing and interpreting, making the interrelation between the description of the data and the theory. To obtain trustworthiness, the researcher used peer debriefing method.

The findings of this research show that there are three major problems of identity crisis happening in the second generation of Asian-Indian Americans seen through the life of Gogol Ganguli in his adolescence period: identity diffusion, identity foreclosure, negative identity. The crisis results in Gogol's failure to resolve the problems. The failure makes him suffer from identity confusion. Thus, it gives impact to the personality of Gogol Ganguli as seen through the malignancies Gogol has in adulthood stage: intimacy crisis, isolation (exclusion), and distantion. Because of the inability to resolve the identity crisis, the problems bequeath into malignancies which give impact to Gogol's personality: careless, reckless, impulsive, unable to control life, unable to make decision, and discouraged.

Keywords: identity, identity crisis, second generation of Asian-Indian Americans, Lahiri's *The Namesake*

CHAPTER I

INTRODUCTION

A. Background of the Study

Identity plays an important role in humans' life. From cradle to grave, people embody their identity, i.e. as a human being, as a mother of a family, as a son or daughter of a family, as a member of a certain society, as a representation of a certain ethnic, as a citizen of a certain country, etc. In other words, identity is crucial since it signifies person as an individual and his or her position in society.

Lewis Carroll (2010: 10) illustrates identity through some lines he wrote in *Alice in Wonderland*, "...Was I the same when I got up in this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is, Who in the world am I? Ah, that's the great puzzle!" Carroll's lines indicate that the question of identity that really matters is the question of a real self. Individuals might feel confused and twisted to answer the question of identity, especially, when they are in a state of flux condition that might lead to a great confusion. Therefore, the identity matter increases more attention especially when the individuals are born with dual identity as Warren (in Erikson, 1968: 295) says below:

"I seize the word identity. It is a key word. You hear it over and over again. On this word will focus, around this word will coagulate, a dozen issues, shifting, shading into each other. Alienated from the world to which he is born and from the country of which he is citizen,

yet surrounded by the successful values of that new world, and country...”

Each of us irrefutably struggles to find a real sense of self based on our positions in the world, as a member of particular community, ethnicity, country, social classes, etc. However, for individuals who are born with dual identity, integrating a sense of self into their overall sense of personal identity is likely to be more complex than for common people with a single fixed identity. This happens because individuals with dual identity have to straddle the line between two cultures. Hence, they tend to have a high level of identity confusion.

When the question of identity is addressed to individuals who are not sure about who they really are or about their position in society, identity can be a serious matter. Whoever feels not sure about his or her identity, he or she will experience crisis during the search of a real sense of self. Therefore, identity, indeed, matters and becomes issue when it is in crisis – when something expected to be fixed, coherent and stable – is shifted by the experience of change, confusion and puzzlement.

The phenomenological issue of identity crisis can be seen frequently in the United States of America. In that multicultural country where its societies mostly immigrants, the question of personal identity is of increasing importance. Identity in this case is seen not only as a matter of “becoming” but also “being” which according to Hall (in Woodward, 1997: 52) belongs to the future as much as to the past. It constitutes “what you really are”, “what

you would like to be”, and “what qualities make you an American.” Those difficult questions lead to a complex life crisis as mostly seen in the life of second generation immigrants, children of immigrant parents. Therefore, answering the personal or self-identity questions become a difficult development task for them as if weight of a mountain is on their shoulders.

Living in a bicultural universe, the second generation immigrants are forced to have dual identity. In a country where ethnic and national identity is being contested and separated like America, the second generation immigrants have to struggle between two cultures. They need a constant adjustment to acculturate with American culture in order to intermingle with the majority. However, their parents insist them to perpetuate their original culture and tradition from the old world. In this point, intergenerational conflicts appear. On one side, the original culture of immigrant parents determines what birth name they receive, what tradition they follow, how their family interacts, which food is edible, what they are taught to believe in, how they are taught to dress and behave, and the life opportunities that lay ahead. On another side, the second generation immigrants, who are born and grow up in America, tend to be more Americanized and feel more comfortable with American way of life. Thus, identity matter is so all-encompassing and yet so hard to grasp since it deals with a process located not only in the core of the individual, but also in the core of his or her communal culture, a process which according to Erikson (1968: 22) in the prologue of his influential book entitled *Identity: Youth and Crisis* called as personal and cultural identity.

The fact that the position of the second generation immigrants are in an in-between world – born and grow up in a society unlike the one their parents grew up – raises some problems of identity. For children who are born in immigrant family, the conflicting identity appears as a difficult task to be resolved. During their identity formations, they unavoidably face crisis as they are torn by the experience of confusion and puzzlement of bicultural universe. Thus, the “who are you” question becomes a dreadfully difficult task to be answered because they have to find out in what world they really fit in.

This brings the discussion to Erikson’s (1968: 159) opinion that cultural and historical change can prove so traumatic to identity development: it can break up the inner consistency of a child’s hierarchy of expectations. Hence, it can be said that culture and traditions are the foundation for expectations and values of second generation immigrants to develop their real sense of identity. Identity in this case combines “how we see ourselves” and “how others see me”.

The problems of identity among immigrants in America and their experiences of belonging and not belonging are seen as a phenomenological condition which has become a contemporary major theme for American literature. One of the most interesting features of American Literature which today has received global attention is the growth of Asian American Literature, literature written in English by Asian American writers. As an ethnic group, Asian Americans have consistently been denied as completely American and as a result, the second generation of Asian Americans has to

struggle to find the real sense of identity. This phenomenon is cited in American Literature as a depiction of reality that happens in that multicultural society.

Literature is seen not only as a way to express one's ideas, memories or aspirations, but also as a powerful device to state one's identity, particularly for the marginalized one. The raw material of literature is experience of life. In a country where the society assimilates with the experiences of the Asian immigrants, the appearance of a Pulitzer Prize author, Jhumpa Lahiri, suitably provides torchlight to give a glimpse into the world of Asian-Indian American Literature and an authentic issue of identity crisis in the second generation of Asian-Indian Americans. Song (2007: 345) says that Lahiri's short story, *Intrepeter of Maladies*, was selected for the O. Henry Prize and for inclusion in *Best American Short Stories* and her book of collected stories, *Interpreter of Maladies*, also won the Pulitzer Prize in Literature. In the following year, *The New Yorker* named her one of the 20 most important young American writers of the new century. Thus, it is worth knowing that her works attracted widespread appreciation.

Experiencing a confusing bicultural universe, as a daughter of Asian-Indian immigrants who grows and lives in America, Lahiri witnesses the traumatic sense of being neither one thing nor the other. Lahiri, retaining her close attachment with India, finds it difficult to claim America as her home for she feels a bit of an outsider. At the same time she cannot define herself as an

Indian Bengali and Calcutta as her home. In an interview with Liane Hansen in National Public Radio in August 22nd 1999, Lahiri says:

“I don't know if I always succeed, but I think that what draws me to write is that desire to be able to interpret between two cultures. It was something that I felt necessary to do from a very young age, interpreting between the way my parents thought vs. the way people at school thought, and as I got older, this just became more and more complex, and then when I would go to India, I would see a whole other world. I saw sort of yet another world that I felt connected to, and in all three of these worlds, you know, the sort of immigrant Indian world, the Indian world in India and the American world that surrounded me, all three of them seemed so disconnected in a fundamental way.”

Lahiri's statement above indicates that when a person grows up as the child of an immigrant, one is always, or at least, conscious of what it means or might mean to be uprooted or to uproot oneself.

The themes of Jhumpa Lahiri's fictions spring from the complexities of the author's own life, i.e. nationality ethnicity, identity, tradition and belonging. Born to Indian parents in London, raised and lived in Rhode Island, the author of *The Interpreter of Maladies*, *The Namesake* and *Unaccustomed Earth* tries to reflect and criticize the world she lives in. Those factors provide Lahiri with her real Asian-Indian American characters who face a complex identity crisis. In her works, she intensely depicts the identity crisis faced by children of ethnic minority groups in the US, based on her personal experience as a daughter of Asian-Indian parents.

The Namesake is one of Lahiri's masterpieces which came out in 2003 that grabbed instant recognition and fame, and was made into a Hollywood movie in 2006. Its main character experiences the personal and social pressure

of being a second generation immigrants, who is forced to have dual identity which makes his existence more difficult. Erikson (1968: 173) states that such estrangement from national and ethnic origins rarely leads to a complete denial of personal identity, for example a denial of a given name since identity is marked out through symbols such as name.

Related to the description above, name becomes the uniqueness of this novel. The interesting yet ironic thing about the main character is his hatred toward his own name. As an Asian-Indian Bengali descendent, Gogol Ganguli is supposed to have an Asian-Indian Bengali name. Instead, his parents give him a Russian name which is derived from a Russian author, Nikolai Gogol. He has to go through a great emotional disturbance because his name does not resemble his parents' origin or country where he was born, grows and lives in. In this novel, Gogol's name is the source of his identity crisis.

This crisis starts to emerge when Gogol enters adolescence stage and simultaneously it becomes all encompassing in all aspects of his life in the adulthood stage: his personality, his relationship with family and partners, and his life choice in the future. Through this character, Lahiri wants to picture that the problem of identity crisis that second generation children have to face during the life cycle is different and even more complicated than the immigrant parents', especially when it deals with name as a symbol of identity.

Looking at those points, Lahiri's *The Namesake* is worth analyzing since it reveals issue of identity crisis in the second generation immigrants,

particularly, Asian-Indian Americans. It marks the Asian-Indian Americans as one of the Asian ethnic communities in America whose entity in a foreign country is a social construction mixture of feelings, confusion, dream, and expectations. This “living in-between” condition for second generation children is so painful and can affect their personality and the life choices in the future. Thus, it is important to pay attention to that phenomenon.

The issue of identity is universal, not only crucial for Americans or people of different ethnics but also for human being who cares for tolerance and children’s personality development. Therefore, problem of identity crisis in the second generation immigrants is noteworthy to study especially when the identity deals with national and ethnic identity estrangement. The choice of the object of analysis is also right since the author is a daughter of Asian-Indian immigrant who experiences the similar identity crisis with the main character.

B. Research Focus

The researcher assumes that Lahiri’s *The Namesake* reflects a critical perspective to illustrate that identity crisis of the second generation immigrants is harder than the immigrant parents’ or children’s from majority society in the US. To answer that basic assumption, the analysis is emphasized on particular observation upon the identity crisis of the main character (Gogol Ganguli) in Lahiri’s *The Namesake* as the representation of the second generation of Asian-Indian Americans.

Identity crisis of Gogol Ganguli as the second generation of Asian-Indian Americans and the impact of the crisis in his personality become the main focus of the analysis. The analysis points out the identity crisis in the second generation of Asian-Indian Americans by identifying what kinds of identity crisis experienced by Gogol Ganguli during adolescence stage. It is vividly depicted in the life of Gogol Ganguli as one of the representations of second generation of Asian-Indian Americans that can be seen through Lahiri's narrations. The story in particular portrays the life of Gogol Ganguli whose life deals a lot with identity crisis because his birth name does not resemble his identity as an Indian nor an American. After identifying the identity crisis, the analysis explains its impact to his personality in adulthood stage.

Thus, to scrutinize the mentioned problems above, this study applies Erikson's identity theory. However, since this study is categorized as literary analysis, then the researcher feels that it is important to use the mimetic approach and psychological literature approach as the foundation. As the study should be limited, this analysis focuses only on the identity crisis of the main character, Gogol Ganguli, who is going through a difficult time developing a sense of self during adolescence stage because of his unordinary name. Therefore, the analysis is only related with the identity crisis which Gogol faces at the fifth stage of Erikson's identity theory and its impact at the sixth stage of Erikson's identity theory. The former is called identity versus identity confusion and the later is called intimacy versus isolation.

C. Research Objectives

The objectives of this research are:

1. to identify identity crisis experienced by Gogol Ganguli as the second generation of Asian-Indian Americans portrayed in Lahiri's *The Namesake*.
2. to explain the impact of identity crisis in the personality of Gogol Ganguli as the second generation of an Asian-Indian American.

D. Research Significance

1. Theoretically, it is assumed that this research can enlarge the readers' insights about the issue of identity crisis in the second generation immigrants generally, and Asian-Indian American children specifically, in the United States.
2. Practically, this research can give a different light of knowledge in literary criticism for analyzing literary works which bring the issue of identity crisis using Erikson's identity theory. The findings of this study are expected to give useful information about second generation immigrants' life crisis and hopefully would be useful references to conduct similar studies.

CHAPTER II

LITERATURE REVIEW

The prominent aims of the research are to identify the identity crisis experienced by Gogol Ganguli as a representation of second generation of Asian-Indian Americans portrayed in Lahiri's *The Namesake* and to explain the impact of the crisis in the personality of Gogol Ganguli as the second generation of an Asian-Indian Americans.

In this chapter, the mimetic literary approach, the relation between social psychology and literature, Erikson's identity theory and the previous research findings are explained. Erikson's identity theory which focuses on psychosocial crisis in the fifth and sixth developmental stages is applied to analyze the phenomenon of identity crisis in the second generation of Asian-Indian Americans. Besides Erikson's theory, background information includes the short history of South-Asian immigrants in the United States, Asian-Indian American family condition and tradition in the US, and the short biography of Jhumpa Lahiri as an Asian-Indian American author, is significant.

A. Mimetic Literary Approach

Referring to Edward's (1967: 335) point of view, the term "mimesis" is derived from Greek *mimesis* which means "to imitate". In accordance with that, the term mimesis can be described as the way in which the real world and human behavior is represented in art or literature (Hornby, 2005: 970). In

literary field, a representation of human action is well-known as mimetic. According to Wallek and Warren's point of view (1956: 216), literature can be a picture of real life, manners, and time when it is written. Eagleton (1983: 3) adds in his book entitled *An Introduction to Literary Theory*, that literary works is a vehicle for ideas, a reflection of social reality nor the incarnation of some transcendental "truth". Hence, based on those statements, based on mimetic literary approach, literary works are not only books of imagination, not a mere fantasy creation but also an imitation of humans' real condition.

Uosa (in Williams and Muller, 2003: 3) says, "Literature has been and will continue to be, as long as it exists, one of the common denominators of human experience through which human beings may recognize themselves and converse with each other." From this point of view, it can be clarified that literature as a depiction of reality is significant for human's development, in the part of how literature reflects the human's real condition and the life experience from other people.

One of the literary works that depicts the real problem of life is Lahiri's *The Namesake*. Lahiri's work portrays the real problem of identity crisis of Asian Indian Americans in the US. On account of her life experience as a second generation of Asian-Indian Americans, her work merely is a depiction of Asian-Indian Americans' life in the US. She concerns with the condition of bicultural people and their problematic life in the US and represents it in her novels. Therefore, her literature can be seen as a depiction of reality, for example, a phenomenon of identity crisis in the second generation immigrants.

B. Literature and Social Psychology

Discussing literature and social psychology, it will be important to explain first about the definition of psychology and the way psychology comes into literary criticism. The word psychology is derived from psyche and logos, meaning the study of psyche, or, according to Drever in Walgito (1991: 5), it is a branch of science which focuses on the psyche of human. According to Daiches (1974: 340) in his book entitled *Critical Approaches to Literature*, psychology comes into criticism in two ways, in the investigation of work and in the psychological study of the particular authors to show the relation between authors' attitudes and states of mind and the special quality of their work. Thus, psychological literature is the study of literature that sees the literary work as psyche or mental activity. The literary works here are viewed as a psychological phenomenon which will feature psychological aspects through the characters.

Social psychology or psychosocial is a branch of psychology which, according to Baron and Branscombe (2012: 5), is as the scientific field that seeks to understand the nature and causes of individual behavior, feelings, and thought in social situation. They also emphasize that social psychology investigates the ways in which human thoughts, feelings, and actions are influenced by the social environments in which such individuals live – by other people or their thoughts about them. For example: a teenager tries to imagine how his environment would react to actions he might perform.

Therefore, it is true that literary work and social psychology have indirect and functional relationship. Indirectly, it is because both literature and social psychology have the same object: human life. Functionally, it is because both literature and social psychology talk about the conditions of human psyche. The difference is, in psychology, those psyche's condition of human is real as the creation of God, while in literature, the study of human is as the depiction of reality or life experience of certain authors. Human's life as an object in literature and social psychology has resemblance, so that the psychological literature is needed as Malamund says, "The human needs the novel. We need all the experience we can get."

C. Erikson's Concept of Identity and Identity Crisis

Erik Erikson, a major figure in the study of identity who concerns on psychosocial aspects, pays a huge deal to identity development. Erikson's theory is unique since it encompasses the entire life cycle and recognizes the role of society, history, and culture on identity and later, personality. As one of theorists of the psychosocial group, Erikson's psychosocial theory of identity emphasizes the idea that personality is intrinsically social and that the important issues of identity concerns how people relate to others. His works such as *Childhood and Society* (1963), *Identity and the Life Cycle* (1959), *Identity: Youth and Crisis* (1968) and *The Life Cycle Completed* (1982) are particularly influential in studying identity, identity crisis and personality development.

To begin with, it is important to grasp a clear concept of the term “identity” and “identity crisis” as the basic foundation. Erikson (1968: 16) states in his influential book entitled *Identity: Youth and Crisis* that the conceptualization of identity has led to a series of valid investigations which proves useful in social psychology. Erikson (1968: 19) emphasizes that, today, when the term identity frequently refers to something noisily demonstrative, to a more or less desperate “quest,” or to an almost deliberately confused “search”, he decides to formulate a few dimensions of identity.

Based on Erikson explanation, the first formulation is called as a sense of identity. It is both a moral and mental character which an individual experiences as something that “comes upon you” as a recognition. Erikson (1968: 48) describes that every item of human experience as lived by a member of certain groups of society, and as shared or debated by those groups, must be defined according to its coexisting place of living. This perception leads to the next formulation, personal identity.

Erikson (1968: 50) explains that the feeling of personal identity is based on the perception of the selfsameness and continuity of one’s existence in certain time and space and the perception of the fact that others recognize one’s sameness and continuity. Furthermore, Erikson concerns to emphasize that beyond the mere of existence, there is the ego quality of this existence which he called as ego identity. Erikson who stresses the development of the ego identity – that part of the psyche believed to regulate thought, emotion, and behavior – explains that ego identity is concerned more than the mere fact of existence, but

the ego quality of this existence. He describes ego identity, in its subjective aspect, as the awareness of the fact that there is the style of one's individuality, and that this style coincides with the sameness and continuity to the one's meaning for significant others in the immediate community.

In other words, identity can be seen as the conscious sense of self that an individual develops through interactions which constantly changes due to new experience and information acquired in daily interaction with others. A community's ways of identifying the individual, then, meet more or less successfully the individual's way of identifying himself with others. Thus, it can be concluded that social recognition is influential in the identity formation of individual, in the way he identifies himself based on the observation of community's identification in certain culture. The formulations above establish a few dimension of identity and as Erikson (1968: 22) says, "...at the same time, help to explain why the problem is so all-pervasive and yet so hard to grasp: for we deal with a process "located" in the core of the individual and yet also in the core of his communal culture, a process which establishes, in fact, the identity of those identities."

After looking at Erikson's concept of identity, the explanation moves to the concept of "crisis". Erikson (1968: 16) says that:

"...the word "crisis" no longer connotes impending catastrophe, which at one time seemed to be an obstacle to understanding the term. It is now being accepted as designating a necessary turning point, a crucial moment, when development must move one way or another, marshaling resources of growth, recovery and further differentiation."

Erikson 1968: 17) also describes that the term “identity crisis” is a condition that experiences by severely conflicted young people whose sense confusion is due to the “war” within themselves. As many changes happen physically, psychologically, socially and historically, an individual will unavoidably face identity crisis during the search of identity. The crisis might lead to either the finding of a true sense of self or the loss of “ego identity” when the young people fail to resolve the crisis.

According to Erikson, it is not until adolescence that one even has the mental or emotional capacity to tackle identity crisis. Therefore, it can be said that resolving identity crisis is the most critical and influential developmental task during the identity formation in adolescence stage.

D. Psychosocial Development Stages of Identity

Erikson’s theory of psychosocial development stages is one of the most influential theories of identity and personality in psychology. Erikson is profoundly influenced by Sigmund Freud. Like Freud, Erikson believes that internal, biological developments moved an individual from one developmental stage to the next. Unlike Freud, Erikson stresses the psychosocial rather than the psychosexual conflicts faced by the individual at each point of time (Steinberg: 2011: 14). In other words, if Freud concerns on the idea that the primary motivation for human behavior is sexual in nature, Erikson concerns that, it is social process that reflects a desire to associate with other people. He maintains to emphasize the strength of psychosocial study that only

psychoanalysis and social science together can eventually chart the course of individual life in the setting of changing community. It is, therefore, to show a new formulation of the identity in relation to social elements, he proposes eight stages of psychosocial development. Each stage is characterized by a specific “crisis” that arises at that point of development because of the interplay between the internal forces of biology and the unique demands of society. However, before narrowing the explanation into the main core of eight stages of development, it is better to grasp the basic idea of this theory, i.e. the epigenetic principle of identity. According to Erikson (1968: 92) in *Identity: Youth and Crisis*, identity development involves much more than a sequence of stages. This concept is borrowed from embryology:

“Whenever we try to understand growth, it is well to remember the epigenetic principle which is derived from the growth of organism in utero. Somewhat generalized, this principle states that anything that grows has a ground plan, and that out of this ground plan the parts arise, each part having its time of special ascendancy, until all parts have arisen to form a functioning whole.”

The epigenetic principle of identity suggests that ego identity is developed through some steps of life as seen from the growth of organism in utero. Organism simultaneously grows in a sequence of steps, from one structure to another and from one shape to another. For example, if eyes, heart, and the other organs could not be able to grow in a critical period of human development, consequently this organism would never come to turn into a perfect individual. Like organism, ego identity has a ground plan. As time simultaneously passes and ages get older, identity grows and evolves from one

stage to the other stages. If individuals could not be able to develop a true sense of identity, they will face psychosocial crisis which gives impact to their personality, i.e. the way they behave, act, and think in the future.

Through the life span, psychosocial crisis is never completely solved but appears to be most pronounced at the age at which it emerges. Each period in life span has its own crisis and the success or the lack of success gives impact to the identity development in the next period. In other words, individuals' progress through each stage is in part determined by their success or lack of success, in all the previous stages. This indicates that the development of identity is influenced by the success or the failure of each crisis in Erikson's eight stages of development.

Therefore, in order to understand the identity development, it will be helpful to understand the diagram of Erikson's eight psychosocial developmental stages that can be seen clearly below (Figure 1.1).

VIII							INTEGRITY vs. DESPAIR	
VII						GENERA- TIVITY vs. STAGNATION		
VI					INTIMACY vs. ISOLATION			
V	Temporal Perspective vs. Time Confusion	Self- Certainty vs. Self- Consciousness	Role Experi- mentation vs. Role Fixation	Apprentice- ship vs. Work Paralysis	IDENTITY vs. IDENTITY CONFUSION	Sexual Polarization vs. Bisexual Confusion	Leader- and Followership vs. Authority Confusion	Ideological Commitment vs. Confusion of Values
IV				INDUSTRY vs. INFER- IORITY	Task Identifi- cation vs. Sense of Futility			
III			INITIATIVE vs. GUILT		Anticipation of Roles vs. Role Inhibition			
II		AUTONOMY vs. SHAME, DOUBT			Will to Be Oneself vs. Self-Doubt			
I	TRUST vs. MISTRUST				Mutual Recognition vs. Autistic Isolation			
	1	2	3	4	5	6	7	8

(Figure 1.1) taken from *Identity: Youth and Crisis* by Erikson (1968:94)

Erikson (1968: 94) says, "...movement upward along the diagonal axis represents normal development and shows the successive differentiation of the original undifferentiated structure, and thus represents increasingly more mature levels of functioning." This indicates that each time of the vital personality to be discussed is systematically related to all others, and that they all depend on the proper development in the proper sequence of each item. At each stage, a unique developmental task confronts individuals with a

psychosocial crisis that must be resolved. According to Erikson, this crisis is not a catastrophe but a turning point marked by both increased vulnerability and enhanced potential. The more successfully individuals resolve each crisis, the healthier their development will be and the stronger personality they will have.

The first stage is trust versus mistrust. According to Erikson (1968: 96) it occurs between birth and one year of age and is the most fundamental stage in mental vitality. Because an infant is utterly dependent, the development of trust is based on the dependability and quality of the child's caregiver, usually a mother. Erikson refers trust as an essential trustfulness of others as well as fundamental sense of one's own trustworthiness.

The second stage is autonomy versus shame and doubt. According to Erikson (1968: 107), it takes place during early childhood and focuses on children developing a greater sense of autonomous will, such as food choices, toy preference, and clothing selection. Otherwise, if children are restrained too much, they are likely to develop a sense of shame and doubt.

Erikson's third stage of development, initiative versus guilt, occurs during early childhood or preschool years. At this stage, children start to encounter a widening social world and face new challenges that require active, purposeful, and responsible behavior (Santrock: 21). They assert their power and control over the world through play such as game and other social interaction. Feelings of guilt may arise, though, if the children are irresponsible and are made to feel too anxious.

The fourth stage is industry versus inferiority. This stage covers the early school years, approximately age 5 to 11. Erikson (1968: 124) states that in this period, children learn to win recognition by producing things and developing a feeling of competence and belief in their skills. The negative outcome is that children may develop a sense of inferiority, feeling incompetent and unproductive.

The fifth stage is identity versus identity confusion. This stage occurs during adolescence period when individuals are exploring their independence and finding out the true sense of self. Erikson (1968: 128) says that the development in adolescence stage becomes an even more marked and conscious period and, as it has always been in some cultures and some periods, almost a way of life between childhood and adulthood. According to Erikson, the step which is impossible to be avoided in developing identity is identity formation. In order to form a true sense of self, adolescents need to establish an initial identity through a complete psychosocial moratorium. Otherwise, adolescents will face a series of psychosocial conflicts which add the complexity of identity crisis. Successful resolution of this stage leads to a strong identity achievement, which is the attainment of a person's identity, while failure of this stage leads to role confusion.

Intimacy versus isolation is Erikson's sixth stage of development. It covers the period of early adulthood when individuals face a developmental task of exploring and forming intimate relationships with lovers. Erikson (1965: 134) assures that a strong sense of personal identity is important to

develop intimate relationships. If young adults form a healthy friendship and intimate relationship with others, intimacy will be achieved. Otherwise, isolation will result. Erikson believes that it is vital that people develop close, committed relationship with their partners because it can be a way to value their capacity and character in relation to how the partners perceive them as a grown up individuals.

Generativity versus stagnation, Erikson's seventh developmental stage, occurs during middle adulthood. According to Erikson (1968: 138), generativity is primarily the concept for establishing and guiding the next generation. In this stage, adults continue to build lives. Those who fail will face stagnation.

The eighth and final stage of Erikson's development is integrity versus despair. This stage takes places during late adulthood or old age and focuses on reflecting back on life. If the individuals' life review reveals a life well spent, integrity will be achieved. Those who are unsuccessful during this stage will likely feel despair.

Through Erikson's eight stages of development theory which are based on epigenetic principle of ego identity, it is can be concluded that from the study of lives beyond childhood which gives the basic moral of human's identity and beyond the ideology of youth, the central development task of human being takes place in the fifth and sixth stages. In those stages, identity formation begins. Erikson (1968: 159) describes that identity formation begins when the usefulness of identifications ends or precisely at the end of fourth

stage. It arises from the selective repudiation and mutual assimilation of childhood identifications and their absorption in a new configuration, which, in turn, is dependent on the process by which a society identifies the young individual, recognizing him as somebody who had to become the way he is and who, being the way he is, is taken for granted. In other words, right at the adolescence stage, changes in identity involve the first substantial reorganization and restructuring of the individual's sense of self at a time when he or she has the intellectual capability and more self consciousness to recognize the significance of the changes.

In the fifth stage or during the transition from childhood to adulthood, adolescents start to struggle to find an integrated the sense of self: identifying their roles, values, talents, and beliefs into a cohesive and unique sense of who they are. Successful resolution of this stage leads to a healthy and strong attainment of identity, while failure of development leads to a role of confusion, in which a person lacks a cohesive sense of self and aimless to resolve problems in the sixth stage. That is why the fifth and the sixth stage are the most critical and influential stage where identity crisis in its dip as well peak and results in a final identity as personality.

Therefore, after examining the whole eight stages of development, this study concerns on the fifth and sixth stage. The former is identity versus identity confusion which takes place in adolescence phase and the later is intimacy versus isolation which happens in the young adult phase. The more explanations are being described in the next sub chapters.

E. Identity Crisis in Adolescence: Identity Vs. Identity Confusion

Erikson states that each stage includes a certain psychosocial crises. Even though Erikson observes all crises in eight stages of life cycle, the cornerstone of his attention is in identity versus identity confusion. Erikson believes that the establishment of a coherent sense of identity – what he called the identity versus identity confusion – is the chief psychosocial crisis which happens during adolescence period. The assumption is based on Erikson's explanation (1968: 128) on Adolescence chapter that in the search for a new sense of continuity and sameness, some adolescents have to come to grips again with crises of earlier years before they can install an ideal picture of a final identity. Due to the complexity of the crisis, adolescence becomes the most critical period of humans' development since the resolving actions during this crisis determine a sense of self or identity in the next stage. The more successfully an individual resolves the crisis, the healthier that person's identity will be, and the more positive virtue that person has within his personality. Those who remain unsure of their beliefs and desires will insecure and confuse about themselves and the life ahead. For example, in contemporary society, adolescents face a difficult task to decide some important decisions about school, work, marriage, and about their place in society.

Each stage of development has an optimal time for the attainment of the endorsed virtue which includes finding a balance between a positive and a negative characteristic. Moreover, each stage concerns with identity achievement or "becoming competent" in life. If the stage is handled well, the

person will get a sense of mastery, which Erikson called as ego strength. If the stage is managed badly, the person will come out with a sense of inadequacy or failure. Once these crises are overcome successfully one by one, the individual accumulates his means of leading a healthy personality and life. Otherwise, the individuals will face a complex identity crisis since he or she has to come to grips again with the earlier crisis because of its accumulation of problem. Thus, it can be said that the positive or negative result as the outcome of individual's process of resolving problems through childhood stage, influences the weight of identity crisis in adolescence stage and, later, will give impact to the identity formation.

Identity formation is an important step in developing identity which is impossible to be avoided. It begins where the usefulness of identifications ends or precisely after the end of fourth stage. Erikson (1968: 159) describes that it arises from the selective repudiation and mutual assimilation of childhood identifications and their absorption in a new configuration, which, in turn, is dependent on the process by which a society identifies the young individual, recognizing him as somebody who had to become the way he is and who, being the way he is, is taken for granted.

A community's ways of identifying the individual, then, meet more or less successfully the individual's way of identifying himself with others. Looking at Erikson's description of identity formation, it can be concluded that social recognition is influential in the identity formation of individual, in the

way he identifies himself based on the observation of community's identification.

Prior to adolescence, the child's identity is like patches of fabric that have not yet been sewn together. However, by the end of adolescence, these patches will be woven into a patchwork quilt that is unique to the individual. In adolescence period, young people become much more able to imagine their possible selves and their future orientation. They start to experience significant changes which provide a new way of thinking about problems, values, interpersonal relationships and life choices in the future. Steinberg in *Adolescence* (2011: 258) mentions that the maturational and social forces that converge at adolescence, force young people to reflect on their place in the society, on the ways that others view them, and on the life choice in the future such as the important choice about school, careers and their commitment to other people. At this point of the life cycle, young people have a difficult task to answer not only the "Who are you question" but also "What would you like to be?" In the other words, during adolescence, an individual is exploring his independence and developing a sense of self or in Erikson's term, this exploring process is called psychosocial moratorium.

To find the real sense of self, adolescents have to conquer the crisis. According to Erikson, to conquer the identity crisis, adolescents have to have a full psychosocial moratorium, a term for self exploration and experimentation. However, not all adolescents can do their psychosocial moratorium smoothly. There are some problems arise during the psychosocial moratorium and rise an

acute identity crisis. The three most common problems described by Erikson are identity diffusion, identity foreclosure, and negative identity. Steinberg (2011: 262) says that problems in identity development can result when an individual has not resolved earlier crises or when an adolescent is in environment that does not provide the necessary period of psychosocial moratorium. Therefore, it is important to grasp the main idea of psychosocial moratorium and psychosocial problems in order to identify the identity crisis in adolescent.

1. Psychosocial Moratorium

Santrock (2006: 353) emphasizes that the search for an identity during adolescence is aided by a psychosocial moratorium, a term created by Erikson for the gap between childhood security and adult autonomy. Adolescents in effect search their culture's identity files, experimenting with different roles and personalities. For example, they may dress neatly one day, sloppily the next. This experimentation is a deliberate effort on the part of adolescents to find out where they fit into the world.

According to Erikson, the complications in identity development in modern society have created the need for a psychosocial moratorium – a full range of self exploration during adolescence to pursue a real sense of identity. Erikson (1968: 157) says that a psychosocial moratorium is a period that is characterized by a selective permissiveness on the part of society and of challenging playfulness on

the part of the youth, and ends in a more or less ceremonial confirmation of commitment on the part of society. Without a moratorium, a full and thorough exploration of the options and available alternatives cannot occur, an identity development will be somewhat impeded. Thus, it can be concluded that psychosocial moratorium is the utmost importance for the process of the “search for identity” into a final adult identity that marks a personality. Adolescents who successfully cope with conflicting identities emerge with a new sense of self that is healthy and acceptable and vice versa.

2. Problems of Identity Crisis in Psychosocial Moratorium

In the period of psychosocial moratorium, there are three psychosocial problems which mark the identity crisis. They are as follows.

a. Identity Diffusion

Identity diffusion is characterized by an incoherent, disjointed, incomplete sense of self. Steinberg (2011: 261) states in the identity chapter which highlights Erikson’s theory in his book entitled *Adolescence*, that identity diffusion can vary in degree from a mild state of not quite knowing who one is while in the midst of an identity crisis to a more severe condition that persists beyond a normal period of experimentation. He later explains that it is marked by disruptions in the individual’s sense of time, excessive self- consciousness, to the point that it is difficult to make decision, difficult to concentrate on required

or suggested task. Those disruptions result problems in work and school, difficulties in forming relationships with others and suffer from an acute upset and emotional disorder.

b. Identity Foreclosure

According to Erikson, identity foreclosure is the premature establishment of a sense of identity before sufficient role experimentation has occurred. In this type of problem, usually adolescents prematurely commit themselves to a role, or series of roles, and settle upon certain identification as a final identity. Typically, according to Steinberg (2011: 260), the roles adopted in the process of identity foreclosure revolve around the goals set for the young person by parents or other authority figures. The adolescent may be led into these roles directly or may be forced into them indirectly by being denied a true psychosocial moratorium. In essence, those adolescents are not given or do not take the advantage of psychosocial moratorium. No time is left for role experimentation or introspection.

c. Negative Identity

Negative identity is the last problem described by Erikson. Erikson (1968: 172) describes that the loss sense of identity is often expressed in a scornful and snobbish hostility toward the roles offered as proper and desirable in one's family or immediate community. Any aspect of the required roles such as masculinity or femininity, nationality or class membership, the giving of birth name, the qualified and

unqualified kinds of job – can become the main focus of the young persons' acid disdain. He later describes that such excessive contempt occurs among immigrant families. It illustrates through example like the angry insistence on being called by particular given name or nickname is not uncommon among young people who try to find refuge in a new label may lead them to choose negative choice of identity.

Occasionally, adolescents appear to select identities that are obviously undesirable to their parents and their community. Because the establishment of a healthy sense of identity is so intimately tied to the recognition of the adolescents by those who count their life, the choice of negative identity is a sign that problems in identity development are getting worse. Usually, selecting a negative identity represents an attempt to forge some sense of self definition in an environment that has made it difficult to establish an acceptable identity.

Given the wide variations of problems in adolescents and the wide variations of environments in which they develop, it is not surprising that the identity crisis takes place in adolescence stage which Erikson classifies as the most critical and influential stage of psychosocial development. As mentioned before, in Erikson's term, this stage is called identity vs. identity confusion and said as critical stage because the resolving actions during this crisis determine a sense of self or identity in the next stage. The result of resolving identity crisis and will give impact to the development of identity which later becomes a

final identity formation – a personality. The more successfully an individual resolves the crisis, the healthier that person's identity will be, and the more positive virtue that person has within his personality. Those who remain unsure of their beliefs and desires will be insecure and confused about themselves and the life ahead. For example, in contemporary society, adolescents face a difficult task to decide some important decisions about school, work, marriage, and about their place in society. The final identity, then, according to Erikson (1968: 161), as fixed at the end of adolescence, is superordinated to any single identification, but it also alters them in order to make a unique and reasonably coherent whole of them. This brings to the next discussion, that is Erikson's sixth developmental stage, intimacy versus isolation.

F. Impact of Identity Crisis in Adulthood Stage: Intimacy Versus Isolation

Erikson states (1959: 134) in his book entitled *Identity and The Life Cycle* that the eight stages of development chart which accompanies the preceding section shows "Intimacy vs, Isolation" as the core conflict which follows that of "Identity vs. Identity Confusion". The outcome of identity crisis in adolescence stage gives impact to the identity development in adulthood stage which Erikson called as intimacy versus isolation stage. Adolescents experience this stage, during the early adulthood years or in the age 18s. Intimacy is the ability to be close to others, as a lover, a friend, and as a

participant in society. Thus, the significant relation in this stage is partners and friends.

True “engagement” with others is the result and the test of firm self-delineation. Erikson (1959:134) describes that when this is still missing, the young individual, when seeking tentative forms of playful intimacy in friendship and competition, in sex play and love, in argument and gossip, is apt to experience a peculiar strain, as if such tentative engagement might turn into an interpersonal fusion amounting to a loss sense of identity, a tense inner reservation, a caution in commitment. Erikson (1968: 135) mentions that where a youth does not resolve such strain, he may isolate himself and enter only stereotyped and formalized interpersonal relations; or he may repeat hectic attempts and dismal failures, seek intimacy with the most improbable partners.

According to Erikson (1959: 134), when an assured sense of identity is missing, even friendships and affairs become desperate attempts at delineating the fuzzy outlines of identity by mutual narcissistic mirroring: to fall in love then often means to fall into one’s mirror’s image, hurting oneself and damaging the mirror. Thus, it can be said that if a person does not have a strong sense of identity in late adolescence or early adulthood he may settle for a highly stereotyped interpersonal relations and come to retain *a deep sense of isolation*, which later he will never feel really himself. This is the malignancy, which Erikson (1959: 135) calls *exclusion*, leads to *distantion*: the readiness to repudiate, to ignore, to isolate, and, if necessary, destroy those forces and people whose essence seems dangerous to one’s own. Thus, weakness or

excess in repudiation is an intrinsic aspect of the inability to gain intimacy because of an incomplete identity: individuals who are not sure of this “point of view” cannot repudiate his or her identity judiciously.

G. Seeing the History of South Asian Immigrant in the United States

The United States’ story is the story of immigrants, nationality, ethnicity, and diversity. Many people of different ethnics and origins come to that land of hope to pursue a better life. Asia, as the world’s largest continent, has a high population. According to Avakian (2001: 1) in *Atlas of Asian-American History*, the combined populations of two of its countries – India and the People’s Republic of China – make up more than a third of the world’s population. In other words, its huge population gives possibility for Asian people to spread around the world, including in a golden door country like the United States of America.

Avakian (2001: vii) says that the ebbing and flowing of American industry’s demand for cheap – and ideally nonunion – labor played a key role in drawing migrant workers first from China, and then from Japan, India, Korea, and the Philipines to America’s shore. Avakian (2001: 174) later explains intensely in chapter “Southeast Asian Refuges” in her *Atlas of Asian-American History* that the Vietnam War was not only a watershed event in U.S political history. It also led directly to a dramatic shift in the course of U.S immigration history. After the war ended, hundreds of thousands Asian people

from Southeast Asia began arriving in the US. She also explains that in the late 19s, hundreds of thousands of new Asian immigrants – largely from Indian, China, Korea, and Philippines – surge into the US.

Today, Americans of Asian descendants are one of the fastest-growing population groups in the United States. By the start of the 21st century, some of these immigrants have seen generation after generation born and raised in the US. According to Avakian (2001: vii), when the backlash against immigration closed the door to most Asian immigrants in the 1920s, Asian-American history became not so much the story of the reception that each new group of immigrants received, or even the ways in which each group tried to adapt to their new home, but instead an examination for what qualities make one an American in the first place.

Increased population, community activism, educational achievement, economic success, assimilation, estrangement of nationality and ethnicity, gap between first and second generation, identity crisis and the lines have all contributed to change and growth within Asian American's communities in the US . While racially oriented immigration bans are now a thing of the past, Asian Americans continue to confront the burden of constant stereotyping, as the diverse monolithic communities that make Asian Americans are still viewed by someone as a huge minority ethnic group with a dynamic problem of identity crisis within the first and second generation.

H. Asian-Indian American Family in the United States

According to Leslie and Korman (1985: 5), family is the toughest institution human beings have. They also emphasize that sociologists view institutions as systems of social norms. In the family, for example, there are norms that specify which persons are eligible to marry, how many spouses that they may have, who is eligible to marry whom, when they should marry, who should be the boss in the family, where they should live, what the division of labor should be, the proper attitudes toward children and oldsters, and so on.

For many immigrants in the United States, the family is the central unit of cultural and personal survival. The institution of family plays a significant role in the Asian-Indian Americans' life including the social norms. According to Brophy (2001: 573) in Hawes's *The Family in America: An Encyclopedia Volume 2*, depending on the ethnic group, many immigrant parents and grandparents attempt to maintain the language, customs, and beliefs of their home country by living near kinfolk in ethnic enclaves and by teaching these things to the young or in other words, children and grandchildren. Parents make all decisions about family life from day to day and also usually decide the future occupations, marriage partners, and place of residence of their children. Therefore, it marks Asian-Indian American in the US as one of monolithic ethnic groups. Monolithic is an adjective, stands for a single, very large organization that is very slow to change (Hornby, 1997: 989)

Avakian (2001: 199) states that Asian Indians living in The United States try to maintain traditional family values. According to her, arranged marriages are still common, and many travel to India for matchmaking or the

taking of vows. Divorce, which is rare in India, is also unusual among Asian-Indian Americans. Long visits between family and friends are an important tradition and therefore common.

The experience of life in the United States, however, often leads to intergenerational conflict between the first Asian-Indian American generation (parents) and the second Asian-Indian American generation (children) as some young people began to reject or deny their parents' original culture in favor of American lifestyle. According to Brophy (2001: 574), elders find it difficult to teach the culture and values of their homelands to their children because they are living in the cities side by side with the sometimes radically different society and cultures of both native-born Americans and immigrants.

The first generation parents, who were born and brought up in India, never think to easily give up their culture. They always try to maintain and preserve their culture and this is facilitated by the growth of Indian Associations, hotels and supermarkets with Indian food and goods, and with growth of community, religious and regional centers. For example, they maintain to use sari, a traditional Asian-Indian dress, they maintain the naming tradition of baby born and its first sacred ceremonial ceremony, they maintain the sacred of husband-wife relationship by not showing intimacy or close kinship in front of children or other people in public. Indeed they have the potential for the acculturation process but 'their behavior is more in line with the Indian ethos'.

The second- generation children, who are exposed to the American way of liberal life, all the time outside their home, find it difficult to accept the conservative views of their parents. The impact of the host community, particularly the peer group is more profound than the family members are. In fact, the second generation should properly adjust and assimilate with the American way of life to be fully accepted by their peer groups. Brophy (2001: 577) states that since the early twentieth century, the intergenerational conflicts have affected the psychological well-being of second generation youth. She later explains that the experience of being torn between two cultures, that of their parents and that of the United States, has left the children of immigrants with inferiority complexes manifesting in depression, apathy, and feeling of rootlessness,

I. Lahiri as a South Asian American Author

Oh (2007: vii) states that in the late 1970s and 1980s, critics did not agree with the strict definition of Asian America. The definition and boundaries of Asian America continued to change in the following years. Oh later explains that while early scholars focused on authors with cultural ties to East Asia and on works that deal with American domestic issues, subsequent scholars began to expand the field to include immigrant authors and works that portray not just the United States but also their country of origin.

Moreover, in accordance with Oh (2007: vii), most scholars agree, however, that Asian-American identities are determined not solely by the

American history of immigration, exclusion laws, racial discrimination, but also by the ever-changing paradigm of international politics and global exchange of goods and cultures. In just a view decades, the number of ethnic groups in Asian-American studies grew from just a few to more than 50. Southeast Asian and South Asian – American voices became a particularly recognizable presence. Therefore, it proves that the existence of South Asian American Literature which empower themselves by reclaiming the ancestral cultures is started to receive recognition and attention.

Issue of intergenerational difference, nationality, ethnicity, identity, identity crisis, and the lines are the most common themes which South Asian American authors brings in their literature. One of the examples is Jhumpa Lahiri, a gifted talented author who received Pulitzer Prize in her first collection of short story entitled *Interpreter of Malladies*.

In an age when the American society assimilates the experiences of the South Asian immigrants and ethnicity in the US, the appearance of Jhumpa Lahiri's literary works provide torchlight to give us a glimpse into the world of South Asian Literature. Jhumpa Lahiri was born in London and raised in Rhode Island. Jhumpa Lahiri was already a celebrated author when her first novel appeared in print. Her short story, *Interpreter of Maladies*, was selected for the O. Henry Prize and for inclusion in Best American Short Stories. Her book of collected stories, *Interpreter of Maladies*, won the Pulitzer Prize in literature. In the following year, The New Yorker named her one of the 20 most important young American writers of the new century (Song, 2007: 345). It is not

surprising that, therefore, *The Namesake* received a widespread attention and recognition, even in 2006 made into Hollywood movie. *The Namesake* which is the object of analysis of the researcher was a New York Times Notable Book, a Los Angeles Times Book Prize finalist and was selected as one of the best books of the year by USA Today and Entertainment Weekly, among other publications.

One of the many reasons why her work received such a huge attention and appreciation is its authenticity and originality. She's a real depiction of second generation of Asian Indian Americans whose life mostly deals with dual identity crisis. As a second generation of Asian-Indian Americans, Lahiri retaining her close attachment with India finds it difficult to claim United States as her home, for she feels a bit of an outsider. At the same time she cannot define herself as a Bengali, and Calcutta as her home. This statement is being strengthened by Lahiri's description of her life as a daughter of Asian Indian immigrant parent in an interview conducted on November 2008 in Morning Edition Washington, D.C: NPR

“... And this was a source of enormous conflict for me when I was growing up because I felt that I was on the one hand betraying my parents and turning away from them, but on the other hand, there was a sort of survivalist instinct in me. My name was different. I looked different. I think that what has happened over the years that I've been writing is that I feel that with each new story or book, I do feel that I am able to confront the truth of my life with a little more honesty. I think that a lot of my upbringing, you know, was a lot about denying and hiding and evading and fretting and wanting to make everything fit and make everything easy and wanting to pretend that I wasn't this person or that person, or wishing that I were otherwise, wishing I looked another way, that I had a different name and, you know, wishing my parents weren't torn between two parts of the globe...You know, to deny my

life in some fundamental way. To pretend that it was something else. I think that in the years that I've been writing, it has helped me to look the truth in the eye a little bit better each time. And I think that that has helped me as a person..."

The script of Lahiri's interview above clarifies that Lahiri's works has their richness and authenticity. With her background of life as a woman from second generation of Asian-Indian Americans, she wrote her story based on what she has been through such as the experience of an acute identity crisis and some malignancies which indicate her denial toward the part of her identity. Experiencing a perplexing bicultural universe, Lahiri witnesses the traumatic sense of being an outsider, a loner as well as a betrayer. As a conclusion, she is a South Asian (Indian) American author whose works mostly bring the issue of identity, ethnicity, nationality, and belonging. Hence, her works is worth to be studied.

J. Previous Research Studies

The researcher has been inspired by the previous research studies done by Ratna Ariantinie (2009), Min Hyoung Song (2007), Wahyu Mardhatillah (2011), and Tamara Bhala (2012). Ariantinie, Song, and Bhala conducted literary studies on Lahiri's *The Namesake*. While Mardhatillah conducted literary study on different literary work using Erikson's theory of identity.

Ariantinie wrote a thesis entitled "Conflict Experienced by Gogol in Leading His Two Cultures in Jhumpa Lahiri's *The Namesake*". The writer used two theories; the first is sociology theory for analyzing Indian and American culture. The second is Freud's theory for analyzing Gogol's Conflict in term of

his bicultural life. This research is influenced by Ariantinie's research in term of focus of the object of research which is Gogol Ganguli. However, the difference is on the literary theory used. The researcher thought that it will be more relevant to use Erikson's theory of identity to analyze the identity crisis in Gogol Ganguli since it deals more in psychosocial aspects rather than psychosexual.

Song's literary research is entitled "The Children of 1965: Allegory, Postmodernism, and Jhumpa Lahiri's *The Namesake*". She focuses on analyzing the form or genre of the novel by scrutinizing the allegorical symbol and its meaning using postmodern theory. In her research she intends to say that national allegories are very much a fixture of postmodern or ethnic turn in contemporary American Literature. She tries to grab an idea that such phenomena have placed on the concept of the nation and associated with postmodern fictions. However, because her focus is interpreting allegorical symbol in the novel thus the focus of the object is not on one certain character. Therefore, it marks the difference of focus of the object of the research with the researcher. If Song focuses on the form or genre and allegorical symbol of the novel, this research focuses on the identity crisis of the main character, Gogol Ganguli.

"Being (and Reading) Gogol: Reading and Recognition in Jhumpa Lahiri's *The Namesake*" is a literary research conducted by Tamara Bhala from University of Maryland, Baltimore County. Her project objective is to prove that *The Namesake* provides such a relatable representation of second-

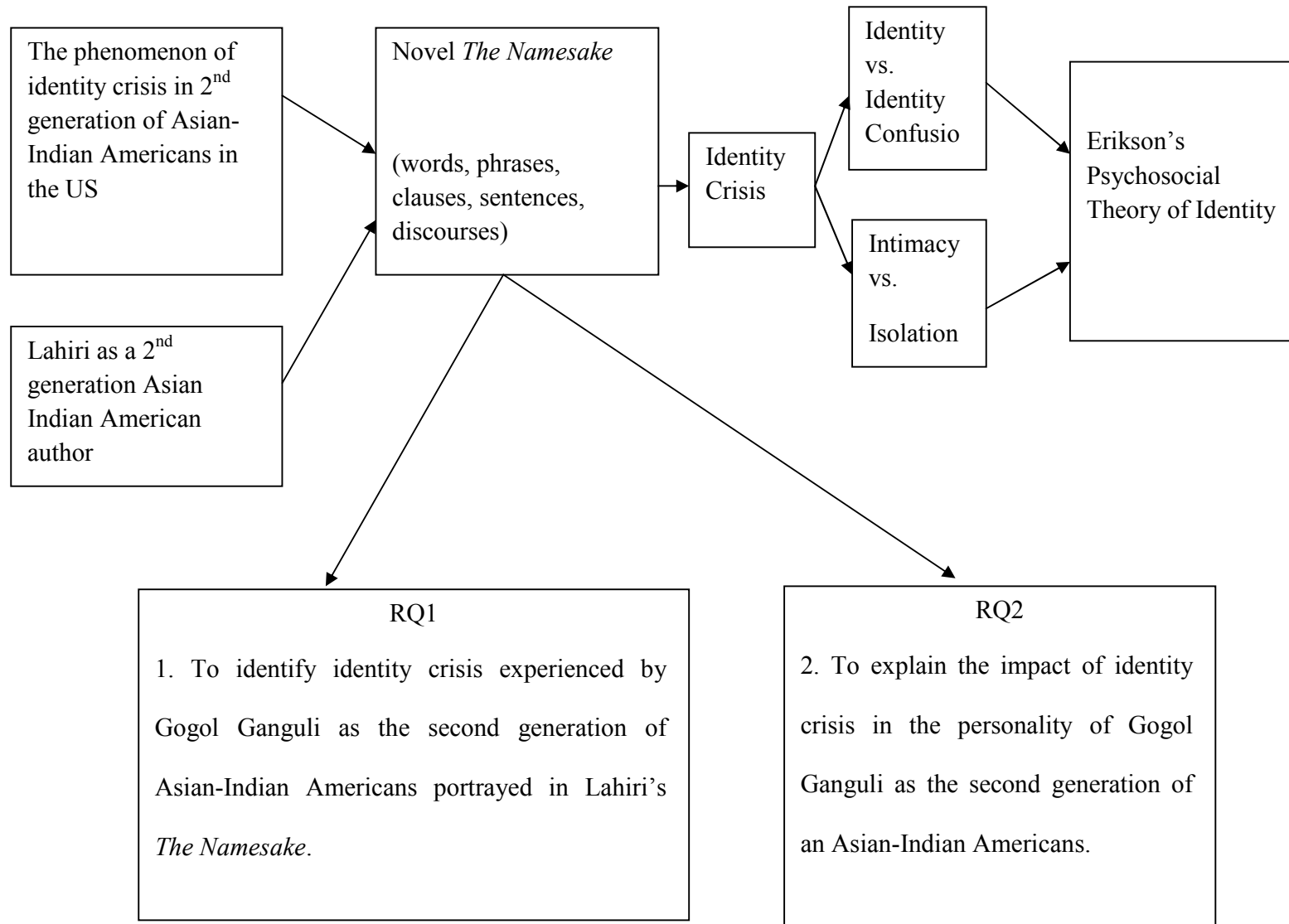
generation South Asian American experience in the United States. Thus to achieve this, she conducted reader response analysis because she thinks that it requires the reader (particularly readers invested in South Asian American community) to reckon with the authenticity of that depiction. Her focuses is reader responses in which studies how readers of South Asian descent use transnational South Asian literature to negotiate their identitarian affiliations in the United States. She conducted nineteen interviews with NetSAP (Network for South Asian Professionals, located in Washington DC) participants and attended seven book club meetings. The researcher is influenced by the fact in Bhala's research that Lahiri's *The Namesake* provides such a significant representation of second-generation South Asian American experience. However, this research has a different focus, objective and theory. This research focuses on the identity crisis of the main character, Gogol Ganguli by using Erikson's identity theory.

The last previous study is Mardhatillah's *Ethnic Identity Formation in Bicultural Teenagers as Reflected in Flake's Money Hungry and Begging For Change*. His research aims to identify the factors that shape ethnic identity in bicultural teenagers and to describe the process and outcomes of ethnic identity formation in bicultural teenager characters. The theory used is Erikson's identity and another two theories: Marcia's identity status and Phinney's ethnic identity formation. This research is influenced by the using of Erikson's theory in analyzing problem of identity crisis. However, the researcher thinks that the using of two additional theories is overshadowing the using of Erikson's

theory. Thus, it marks the difference of Mardhatillah's research and this research since it only uses Erikson's theory of identity.

K. Framework of Thinking

To identify the identity crisis of the second generation of Asian-Indian Americans and the impact of the crisis in the main character's personality as reflected in Lahiri's *The Namesake*, the researcher employs Erikson's theory of identity which stressed on the psychosocial aspect as a means to answer the two research objectives mentioned in the previous chapter. Thus, to acquire the answers, this chapter is focused with the related theories used and background information that can help the process of analysis. Therefore, the background information related to life and social condition of Asian-Indian immigrant family in the US is used as the source of information to strengthen the analysis. The following figure shows the framework of thinking of the research:



CHAPTER III

RESEARCH METHOD

A. The Research Design

This research's main data are words, phrases, sentences, clauses, discourses, and expressions taken from Lahiri's *The Namesake*. To help analyzing them, qualitative research design is the most appropriate for this research. According to Creswell (in Herdiansyah, 2010: 8), qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex and holistic picture, analyzes words, reports detail information and conducts the study in a natural setting. The researcher only describes or explains a phenomenon without manipulating the data.

These data cannot be measured numerically. Therefore, this research uses a descriptive-qualitative method to analyze the data. Moleong (2010: 11) states that the data of descriptive-qualitative method are in the form of words, pictures, and not in numbers. The data are used to describe the phenomena of identity crisis in second generation of Asian-Indian Americans depicted in Lahiri's *The Namesake*. Thus, the description of the data helps the researcher to present and explore the complexity of the research. In addition, it can also engage the readers to understand the research.

B. The Data and Sources of Data

The main source of this research is *The Namesake*, a novel written by Jumpa Lahiri in 2003 and published in the same year. The researcher used the paperback edition which was published in 2011. The book consists of eleven chapters and 291 pages. The researcher read and scrutinized the script comprehensively. The object of the research were some important expression in words, phrases, sentences, paragraphs, and discourses in the novel related to the topic of identity crisis in second generation of Asian-Indian American.

To analyze the novel, the researcher used the main theory from Erikson's Identity: *Youth and Crisis* (1968) and *Identity and The Life Cycle* (1959). Some additional books on the theory identity development used to support the comprehensiveness of the background analysis are *Steinberg's Adolescence* (2011), *Baron's and Branscombe's Social Psychology* (2011), and *Feist's Theory of Personality* (2009).

C. Research Instruments

The main instrument of this research is the researcher herself. As stated by Moleong (2010: 121), in a qualitative research, a researcher took the role as the designer, data collector, analyst, data interpreter, and result reporter of the study. In this research, the researcher's interpretation is crucially needed to read, analyze, and interpret the collected data taken from *Lahiri's The Namesake*.

To ease the work during the data processing, table sheet is needed. The researcher used a table sheet as the secondary instrument for facilitating the work during data processing. After reading the text, the researcher then used the sheet in order to record all the data found in the text. The form of data sheet is presented in the figure below:

Table 1: **The Data Sheet**

No	Category	Data	Narrator	Page
1.	Identity Diffusion	1.) Back home on Pamberton Road, he helps his father paste individual golden letters bought from a rack in the hardware store, spelling GANGULI on one side of their mailbox. One morning, the day after Halloween, Gogol discovers, on his way to the bus stop, that it has been shortened to GANG, with the word GREEN scrawled in pencil following it. His ears burn at the sight, and he runs back into the house, sickened, certain of the insult his father will feel.	Author	67

D. The Technique of Data Collection

There are four steps in the process of collecting data: reading, note taking, interpreting, and categorizing. Basically, reading and note taking are the most important ways in data collecting technique. In this research, the researcher first read Lahiri's *The Namesake*. In order to get the clear understanding of the content of the text, the researcher had to perform the

careful and comprehensive reading. Second, the researcher collected the data by making simple notes or rewriting them in the form of main words, phrases, clauses, and sentences related to the topic. Third, the researcher read carefully the data in order to have the clear interpretation. The last step, the researcher categorized the data in order to answer the research objectives.

To answer the first research objective, the data were categorized into three aspects of identity crisis in line with the topic of discussion: identity diffusion, identity foreclosure, and negative identity. To fulfill the second research objective, the researcher created three categories: intimacy crisis, isolation (exclusion), and distantion.

E. Data Analysis

Data analysis is a process of systematically organizing and arranging data into patterns, categories, and has units in order to find a theme and to formulate a hypothesis as the data suggest (Moleong, 2002: 103). The researcher analyzed, identified, and categorized the data into topics. The steps of the data analysis process are as follows:

1. reading and rereading Lahiri's *The Namesake* comprehensively,
2. signing and noting any words, phrases, clauses, sentences, discourses, and expressions related to identity crisis and the impact of the crisis to character's personality,
3. identifying and selecting the relevant data based on the research questions,

4. classifying the relevant data based on categories,
5. analyzing and interpreting data, and
6. applying the measure of trustworthiness of the relevant data by triangulation.

F. Data Trustworthiness

In order to check the trustworthiness in a qualitative research, there are four criteria usually used. Based on Moleong's (2001, 173) theory, the criteria are degree of credibility, transferability, dependability, and conformability. To get the degree of conformability, the researcher used peer debriefing. It means that during the process of collecting the data, the researcher implemented a collaborator, a peer debrifer. Cresswell (2009: 192) emphasizes that the job of the peer debrifer is to review and ask questions in order to confirm the data or to get the similarity between the researcher's interpretation and the peer debrifer's. In this research, the researcher chose two of her friends who were the students of English Language and Literature Program majoring in Literature to check the data. Moreover, the researcher also discussed her analysis with her first and second consultants, Dr. Widyastuti Purbani, M.A. and Ari Nurhayati, M.Hum. to get suggestions and opinions related to the analysis.

G. Analytical Construct

Table 2: The Analytical Construct

A. The Identity Crisis of Gogol Ganguli

Sub-category	Description
Identity Diffusion	<ul style="list-style-type: none"> - Incoherent, disjointed, incomplete sense of self - Not sure who one is - Excessive self- consciousness, to the point that it is difficult to make decision; - An inability to concentrate on required or suggested task; problems in work and school; - Difficulties in forming relationships with others - Suffer from an acute upset
Identity Foreclosure	<ul style="list-style-type: none"> - Premature establishment of a sense of identity - Prematurely led to a role, or series of roles directly or may be forced by parents or other authority figures into them indirectly by being denied a true psychosocial moratorium - An interruption of the identity development process that interferes with the individual's discovery of a full range of potential
Negative Identity	<ul style="list-style-type: none"> - The loss sense of identity expressed in a scornful and snobbish hostility toward the roles offered as proper and desirable in one's family or immediate community - A complete denial of personal identity - A negative identity represents an attempt to

	<p>forge some sense of self definition in an environment that has made it difficult to establish an acceptable identity</p> <ul style="list-style-type: none"> - Negative identity presented as most undesirable or dangerous act
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B. Impact of Identity Crisis in the Character's Personality

Intimacy Crisis	<ul style="list-style-type: none"> - Shy away from interpersonal intimacy with others - Throw into acts of intimacy which are immoral without true fusion or real self abandon
Isolation (Exclusion)	<ul style="list-style-type: none"> - Can go very far in life because could not able accomplish such intimate relationships with others - Harbor a severe character problem doubly painful because never feel a sense of the real self
Distantion	<ul style="list-style-type: none"> - The readiness to repudiate - Destroy forces and people whose essence seems dangerous to one's own - Sense of loneliness

CHAPTER IV

FINDINGS AND DISCUSSION

There are two major parts for this chapter. The first part answers the research objectives. To answer the first research objective, close scrutinizing of the fifth stage, identity versus identity confusion is needed to identify the identity crisis. It is marked by the arising of three psychosocial problems during psychosocial moratorium in adolescence: identity diffusion, identity foreclosure, and negative identity. To answer the second question, close scrutinizing of the sixth stage, intimacy versus isolation is needed to expose the impact of identity crisis in the personality of the main character. The last part is the discussion about the significance of studying the issue of identity crisis in the second generation of Asian-Indian American as reflected in Lahiri's *The Namesake* through its main character named Gogol Ganguli.

A. Findings

1. The Identity Crisis of Gogol Ganguli

In Erikson's psychosocial eighth stages of development, identity vs. identity confusion is the chief of identity crisis. It occurs in adolescence period when adolescents start questioning a sense of self, struggling to find an integrated personal identity, and identifying their roles, values, talents, and beliefs into a cohesive and true sense of who they are as individuals in society. Erikson (1968: 128) emphasizes that

in the search for a personal identity (a sense of continuity and sameness), some adolescents have to come to grips again with crises of earlier years before they can install an ideal picture of a final identity. Due to the complexity of the crisis, adolescence becomes the critical period of development when identity crisis is in its peak. Erikson later says that a proper psychosocial moratorium is required to develop a sense of self in this critical period. It is supposed to be a period of a full self-exploration which deliberately shows the effort on the part of adolescents to find out where they fit into world they really belong to. The situation when the adolescent is in environment that does not provide the necessary space and opportunities to do psychosocial moratorium results in problems which mark the arising of the identity crisis. The psychosocial problems are identity diffusion, identity foreclosure, and negative identity.

At first, as a little boy, Gogol does not mind his name. He recognizes pieces of himself in road signs: GO LEFT, GO RIGHT, GO SLOW (Lahiri, 2003:66). Those signs do not bother him at all. However, as he grows older and enters adolescence stage, he starts to feel the peculiarity of his name. He starts to question the sense of his name, the sense of self, and the sense of what kind of man he would like to be: Bengali, American or Russian. At that point, the mixture of the impediment of his true psychosocial moratorium and his awkwardness toward his peculiar name leads to problems or conflicts which become

the identity crisis of Gogol Ganguli. They are identity diffusion, identity foreclosure, and negative identity. The detail discussion is below.

a. Identity Diffusion

The first conflict which marks the arising of identity crisis during the search of sense of self in adolescence period is identity diffusion. Identity diffusion is characterized by an incoherent, disjointed, incomplete sense of self; not sure who one is. It is marked by disruptions in the individual's sense of time, excessive self-consciousness, to the point that it is difficult to make decision, difficult to concentrate on required or suggested tasks which result problems in work and school, difficulties in forming relationships with others and suffer from an acute upset.

As an Asian-Indian Americans, Gogol is irrefutably labeled as member of ethnic minority group. Gogol has to face an acute upset and anger because the inappropriate treatments of the neighborhood who mock his family name "Ganguli". It is vividly depicted below

Back home on Pamberton Road, he helps his father paste individual golden letters bought from a rack in the hardware store, spelling GANGULI on one side of their mailbox. One morning, the day after Halloween, Gogol discovers, on his way to the bus stop, that it has been shortened to GANG, with the word GREEN scrawled in pencil following it. His ears burn at the sight, and he runs back into the house, sickened, certain of the insult his father will feel. (Lahiri, 2003: 67)

For the second generation of Asian-Indian Americans who born and grow with dual identity, symbol of identity is crucial because it helps them to determine in what side their final identity will stand. One of the basic yet fundamental symbols of identity is name. Name becomes so important for second generation immigrants since it helps them to define their personal identity as a member of certain group of society. Erikson (1968: 50) defines that the choice of personal identity is based on the perception of the selfsameness and continuity of one's existence in certain time and space and the perception of the fact that others recognize one's sameness and continuity. It is Gogol's namesake that becomes the prior source of his psychosocial crisis during his search of personal identity. His name, Gogol Ganguli, sounds odd, extraordinary, and unfamiliar if he compares with American names he sees in gravestones such as Smith, Collins, and Wood. His conscious mind tells him that it is impossible that the name "Gogol Ganguli" becomes familiar among people in America, the country where he was born, grows up, and lives as seen in the below.

To Gogol's surprise they are told not to draw the gravestones, but to rub the surfaces. A teacher crouches down, one hand holding the newsprint in place, and shows them how. The children begin to scamper between rows of the dead, over leathery leaves, looking for their own names, a handful triumphant when they are able to claim a grave they are related to. "Smith!" they holler. "Collins!" "Wood!" Gogol is old enough to know that there is no Ganguli here. He is old enough to know that he himself will be burned, not buried, that his body will occupy no plot of earth, that no stone in this country will bear his name beyond life. (Lahiri, 2003: 69)

This indicates that he shows a disjointed sense of self toward his American side. If from the beginning, Gogol already feels that his uncommon name does not resemble his entity as American, he automatically will have incoherent and disjointed sense of self. His self consciousness says that he embodies the feeling of the son of immigrants of being neither one thing nor the other.

Identity diffusion also can be traced from Gogol's excessive self consciousness. Gogol's excessive self consciousness grows into the point that he feels insecure, not confident about himself and about his relationship with others including the country which he was born as seen below.

But then suddenly, the crayon meets with slight resistance, and letters, one after another, emerge magically on the page: ABIJAH CRAVEN, 1701-45. Gogol has never met a person named Abijah, just as, he now realizes, he has never met another Gogol. (Lahiri, 2003: 70)

The line "...he has never met another Gogol" sounds desperate and upsetting. Lahiri likely intends to say that it is difficult to develop a true sense of self if the individuals have to straddle the lines between two worlds with two different worldviews, especially, when a certain individual feels like an outsider who is insecure about his or self. Gogol is being trapped as an outsider in two different worlds where he can't categorize himself as one of them and he feels not sure about who he is and what he would like to be. This situation is clearly depicted below.

His first name is Nikolai, not only does Gogol Ganguli have a pet name turned good name, but a last name turned his first name. And so it occurs to him that no one he knows in the world, in Russia or India or America or anywhere, shares his name. Not even the source of his namesake. (Lahiri, 2003: 78)

He feels that no one in this world, whether in Russia, India or America, knows or shares his namesake. His conscious mind keeps telling him that the name “Gogol Ganguli” does not fit with either his Indian side or American side. This condition makes him difficult to find his personal identity. The lines “...no one he knows in the world, in Russia or India or America or anywhere, shares his names” indicate that Gogol’s excessive self conscious toward his name makes him experiencing such incoherent, disjointed, and incomplete sense of self. This kind of feeling simultaneously draws him to label his Asian-Indian family as an outsider in America, the place they currently live as seen clearly below.

...,geometry and U.S history books packed into his suitcase, which is locked, along with the others, with padlocks and bound with ropes, labeled with the address of his father’s house in Alipore. Gogol always finds the labels unsettling, the sight of them making him feel that his family doesn’t really live on Pemberton Road. (Lahiri,2003: 79)

Gogol’s excessive self consciousness toward his incoherent and disjointed sense of self also leads him to an inability to concentrate on certain tasks in life such as starting conversation and forming relationship with his friends as seen intensely below.

As usual, Gogol is the oldest child in the group. He is too old to be playing hide-and-seek with eight-year-old Sonia and her ponytailed, gap-toothed friends, but not old enough to sit in the living room and discuss Reaganomics with his father and the rest of the husbands, or to sit around the dining room table, gossiping, with his mother and the wives. The closest person to him in age is a girl named Moushumi, whose family recently moved to Massachusetts from England, and whose thirteenth birthday was celebrated in a similar fashion a few months ago. But Gogol and Moushumi have nothing to say to each other. (Lahiri, 2003: 73)

The passage clarifies Gogol's incoherent, disjointed, incomplete sense of self which escorts him to have difficulty to form relationship with others, in this case with his Indian Bengali friends. His discontinuity and inferiority feeling toward his name makes him hard to even start a conversation, not only in Asian-Indian community but also in his American community, particularly in high school as seen vividly below.

Gogol does not date anyone in high school. He suffers quiet crushes, which he admits to no one, on this girl or that girl with whom he is already friends. He does not attend dances or parties. He and his group of friends, Colin and Jason and Marc, prefer to listen to records together, to Dylan and Clapton and The Who, and read Nietzsche in their spare time. His parents do not find it strange that their son doesn't date, does not rent a tuxedo for his junior prom. They have never been on a date in their lives and therefore they see no reason to encourage Gogol, certainly not as his age. (Lahiri, 2003: 93)

The passage clarifies that because of his discontinuity and inferiority feeling toward his name as symbol of identity, he has difficulties in forming relationship with others.

Gogol's excessive self consciousness toward his name makes him to be insecure boy. He thinks that it is his name which causes his

problem in forming relationship. He also thinks that the problem is due to the way he perceives himself and the way the others perceive him, both of which simultaneously drag him into this kind of identity crisis as seen below.

But he doesn't want to tell Kim his name. He doesn't want to endure her reaction, to watch her lovely blue eyes grow wide. He wishes there were another name he could use, just this once, to get him through the evening. (Lahiri, 2003: 95)

Moreover, all problems Gogol has been experienced before draw Gogol to feel more upset. The word "upset" can be interpreted as an emotional disturbance and an act of throwing into disorder, hate, and anger as vividly depicted below.

For by now, he's come to hate questions pertaining to his name, hates having constantly to explain. He hates having to wear a nametag on his sweater at Model United Nations Day at school. He even hates signing his name at the bottom of his drawings in art class. He hates that his name is both absurd and obscure, that it has nothing to do with who he is, that it is neither Indian nor American but of all things Russian. He hates having to live with it, with a pet name turned good name, day after day second after second. He hates seeing it on the brown paper sleeve of the *National Geographic* subscription his parents got him for his birthday the year before and perpetually listed in the honor roll printed in the town's newspaper. At times his name, an entity shapeless and weightless, manages nevertheless to distract him physically, like the scratchy tag a shirt he has been forced permanently to wear. At times he wishes he could disguise it, shorten it somehow, the way the other Indian boy in his school, Jayadev, had gotten people to call him Jay. But Gogol, already short and catchy, resists mutation. Other boys his age have begun to court girls already, asking them to go to the movies or the pizza parlor, but he cannot imagine saying, "Hi, it's Gogol" under potentially romantic circumstances. He cannot imagine this all. (Lahiri, 2003: 76)

Gogol obviously hates his name. To him, it sounds weird, absurd, shapeless, and weightless. He feels so unfortunate to have “Gogol” which derives from a Russian author, as his name. Unlike the other Asian-Indian boys’ names in his school, his name is far from the criterion of a good Indian Bengali name, i.e. meaningless and lack of cultural value. His acute upset toward his name keeps haunting his mind until the point that he could not imagine to live with his name in his whole life. He feels extremely upset and angry of his parents’ choice. He has no idea why his parents chose such an odd Russian name for him that has nothing to do with India or America. It is depicted clearly below.

From the little he knows about Russian writers, it dismays him that his parents chose the weirdest namesake. Leo or Anton, he could live with. Alexander, shortened too Alex, he would have greatly preferred. But Gogol sounds ludicrous to his ears, lacking dignity or gravity. What dismays him most is the irrelevance of it all. Gogol, he’s been tempted to tell his father on more than one occasion, was his father’s favorite author, not his. (Lahiri, 2003: 79)

For him, his parents’ reason behind the choice of “Gogol” name is irrelevant. He cannot understand why his father does not give him a proper Indian name. He can bear if they give him an American name which sounds more acceptable in American society. Instead, his father names him after a stranger. This acute upset makes him experience an emotional disturbance. It happens during English class in his junior year of high school as depicted vividly below.

He looks at the table of contents, sees Gogol listed after Faulkner, before Hemingway. The sight of it printed capital letters on the crinkly page upsets him viscerally. It's as though the name were a particularly unflattering snapshot of himself that makes him want to say his defense, "That's not really me." Gogol wants to excuse himself, to raise his hand and take a trip to the lavatory but at the same time he wants to draw as little attention to himself as possible. And so he sits, avoiding eye contact with any of his classmates, and pages through the book. A number of the author's names have been starred with penciled asterisks by the previous readers, but there is no sign or mark by Nikolai Gogol's name. (Lahiri, 2003: 89)

The passage clarifies that Gogol, indeed, experiences emotional disturbance as if there is a war within him. He does not want to regard himself as "Gogol" because he feels embarrassed toward its oddness and its unfamiliarity as seen in the lines, "A number of the author's names have been starred with penciled asterisks by the previous readers, but there is no sign or mark by Nikolai Gogol's name." He fears that his friends will recognize him as they recognize Nikolai Gogol as a weirdo. According to Gogol's English teacher, Mr. Lawson, Nikolai Gogol is a Russian author who was reputed to be a hypochondriac and a deeply paranoid, frustrated man. Mr. Lawson adds that Nikolai Gogol was, by all accounts, morbidly melancholic, given to fits of severe depression, i.e. had trouble making friends, never married, fathered no children, had a physical deterioration and emotional torment. Moreover, as Mr. Lawson continues to explain, the whole class literally mutes after hearing the fact that Nikolai Gogol pronounced a death sentence on himself and proceeded to commit slow suicide by starvation. The

reaction of all students in class toward the story of Nikolai Gogol is the same: moan in unison. It is Gogol, a student who shares the namesake with Nikolai Gogol, who becomes the only exception as seen intensely below.

The class, all but one, begins to moan in unison, so that Mr. Lawson has to raise his voice considerably in order to be heard. Gogol stares at his desk, seeing nothing. He is convinced that the entire school is listening to Mr. Lawson's lecture. He lower his head over his desk, discreetly presses his hands against his ears. It's not enough to block out Mr. Lawson: "By the following evening he was no longer fully conscious, and so wasted that his spine could be felt through his stomach." Gogol shuts his eyes. Please, stop, he wishes he could say to Mr. Lawson. Please, stop, he says, mouthing the words." (Lahiri, 2003: 92)

The passage indicates Gogol's mixture condition of excessive self consciousness and emotional disturbance. His conscious mind continuously tells that his namesake is the source of his disastrous life. He fears that his friends' negative recognition toward Nikolai Gogol's life story will influence their recognition toward him as an individual, merely because he thinks that if he shares Nikolai Gogol's namesake means that he shares the similar life story. Thus, it can be said that Gogol's disastrous feeling toward his personal identity is influenced by the perception of the fact that his friends recognize his existence as they recognize Nikolai Gogol's.

Gogol's excessive consciousness, acute upset and hatred, and emotional disturbance drive him to a point where he wants to take his "Gogol" name away. This particular feeling exists especially when he is

in a situation where his friends and teacher are aware about the oddness of his name. Because of his excessive self consciousness and disjointed sense of self toward his namesake, Gogol carries too much pressure and hatred in his adolescence life. Consequently, he has the inability to concentrate on the material his teacher explained in class. He is supposed to pay attention to his teacher or his required suggested task. Instead, he exaggerates his hatred and turns it into anger toward his teacher as seen below.

Warmth spreads from the back of Gogol's neck to his cheeks and his ears. Each time the name is uttered, he quietly winces. His parents have never told him any of this. He looks at his classmates, but they seem indifferent, obediently copying down the information as Mr. Lawson continues to speak, looking over one shoulder, his sloopy handwriting filling up the board. He feels angry at Mr. Lawson suddenly. Somehow he feels betrayed. (Lahiri, 2003: 91)

Gogol's hatred toward his name makes him exaggerate his respond toward his teacher's lecture. He is supposed to concentrate on listening thoroughly to what his English teacher explains in class and to do his homework. Instead, he refuses to hear and read Nikolai Gogol's story. He rather shoves Nikolai Gogol's story deep into his locker and he absolutely has no intention to read it because his conscious mind says that, reading the story means that accepting his weird name as his personal identity. It is presented vividly below.

There is the talk of the difficulty of Russian names, students confessing merely to skimming them. Gogol says nothing. He has not read the story himself. He has never touched the Gogol

book his father gave him on his fourteenth birthday. And yesterday, after class, he'd shoved the short story anthology deep into his locker, refusing to bring it home. To read the story, he believes, would mean paying tribute to his namesake, accepting it somehow. Still, listening to his classmate complain, he feels perversely responsible, as if his own work were being attacked. (Lahiri, 2003: 92)

The passage shows that his excessive self consciousness adds more problematic problems to his identity crisis, i.e. the inability to concentrate on a required task at school. Furthermore, the last lines, "Still, listening to his classmate complain, he feels perversely responsible, as if his own work were being attacked" show that his friends' perception about Gogol concerns him a lot to perceive who he is as an individual. Thus, it can be said that the way others see him influences the way he sees himself, the way he senses his name as the symbol of his identity.

Finally, Gogol brings up the matter about his name to his parents. He blames his parents for giving him a birth name from a stranger who has no relation with his ethnic identity, Asian-Indian or his national identity, American. He thinks that because of his odd name, everyone acknowledges him as neither one nor another thing as if he is trapped in a kind of belonging and not belonging condition as seen in the below.

But it's not even a Bengali name. I don't get it. How could you guys name me after someone so strange? No one take me seriously. (Lahiri, 2003: 99)

Gogol thinks that because of his odd name and because of his feeling as an outsider in two different worlds he lives in, no one takes him seriously. He keeps his intense upset and hatred toward his name in his mind and it becomes such continuous excessive self consciousness. This condition leads him to change his name. When a judge in Middlesex Probate and Family Court asks him the reason behind his decision to change his name, he answers that he always hates it as depicted clearly below.

At first he says nothing, unprepared to give any further explanation. But instead he takes a deep breath and tells the people in the courtroom what he has never dared to admit to his parents. "I hate the name Gogol," he says. "I always hated it." (Lahiri, 2003: 101)

From some important points above, it can deliberately concluded that, indeed, Gogol Ganguli experiences identity diffusion, which characterized by some main elements, i.e. incoherent and disjointed sense of self, excessive consciousness, inability to concentrate on required task such as problem in work and school, difficulties in forming relationship with friends, acute upset, hatred, and emotional disturbance.

b. Identity Foreclosure

In this type of conflict, there are some elements that can be used to map out the identity crisis. According to Erikson (in Steinberg, 2011: 261), identity foreclosure is marked by the premature establishment of a sense of identity before sufficient role experimentation has occurred.

This condition happens because the excessive involvement of parents or authority figures. Adolescents usually prematurely commit themselves or may be led into a role, or series of roles, and settle upon certain identification as a final identity. The roles adopted in the process of identity foreclosure revolve around the goals set for the young individuals by parents or other authority figures such as teachers. The adolescents may be led into these roles directly or may be forced into them indirectly by being denied a true psychosocial moratorium.

Psychosocial moratorium is a self exploration or experimentation on the part of adolescents to find out where they fit into the world. According to Erikson (1968: 157), the complications in identity development in modern society have created the need for a psychosocial moratorium – a full range of self exploration during adolescence to pursue a real sense of identity. Without a moratorium, a full and thorough exploration of the options and available alternatives cannot occur, an identity development will be somewhat impeded. This impediment also can be seen as an interruption of self discovery of potential.

As a man from the second generation of Asian-Indian Americans who have to live in an in-between world, Gogol has to go through an intricate identity crisis because he does not have chance to truly explore his sense of self. His psychosocial moratorium is quite hampered by the

authority of his Asian-Indian parents, Ashima and Ashoke, who think that blood is thicker than water. His parents were born and brought up in India, never thought to easily give up their original roots. They always try to maintain and preserve their culture within the family, including insisting their children to do the same. Even though they live in America, they still keep their Indian Bengali way of life.

It is supposed to be Gogol who is actually in charge to direct his own psychosocial moratorium. Since his parents do not give him enough space and chance to dependently explore his sense of self, he goes through a difficult time during his exploration and experimentation of roles of identity he actually really wants. Thus, Gogol's psychosocial moratorium is not that effective because of his parents' excessive involvement as seen vividly below.

Still, they do what they can. They make a point of driving into Cambridge with the children when the Apu Trilogy plays at Orson Welles, or when there is a Kathakali dance performance or a sitar recital at Memorial Hall. When Gogol is in the third grade, they send him to Bengali language and culture lessons every other Saturday. In Bengali class, Gogol is taught to read and write his ancestral alphabet, which begins at the back of his throat with unaspirated *K* and marches steadily across the roof of his mouth, ending with elusive vowels that hover outside his lips... The children in the class study without interest, wishing they could be at ballet or softball practice instead. Gogol hates it because it keeps him from attending every other session of a Saturday-morning drawing class he's enrolled in. (Lahiri, 2003: 65-66)

The lines depict a condition when Gogol's parents take a full control of Gogol's life and because of his parents' excessive

involvement, Gogol has no enough space and opportunity to explore his real sense of self. This kind of situation indicates that the institution of family plays a significant role in the second generation of Asian-Indian Americans' life. The first generation of Asian-Indian Americans attempt to maintain the language, customs, and traditions of the home country by teaching these things to their children or insisting their children to learn from ethnic institution. However, second generation of Asian-Indian Americans who were born and grow in America are prone to assimilate with Asian-Indian values. They have no interest or passion to learn the language, culture or tradition because they feel more comfortable and connected with American lifestyle. At this point, the intergenerational gap between the first and second generation of Asian-Indian American is clearly happened. On account to that, as Asian-Indian family, Gogol's family, indeed, experiences the same. Ashima and Ashoka insist Gogol to learn Asian-Indian Bengali languages, customs and tradition without leaving him space to independently explore his true identity. This makes the psychosocial moratorium of Gogol somewhat impended.

As described in the passage, Gogol's real interest is actually drawing. However, because his parents insist him to take Bengali class, Gogol fails to explore his sense of self, in this case his potential in drawing. The different interest between the first and second generation Asian-Indian Americans as seen in the life of Ganguli's family proves that there is intergenerational gap between them and since the parents

are more powerful, thus, they happen to stir the life choices of their son. This condition is then categorized as identity foreclosure by point out that there is an interruption of a full range of potential. Another passage which describes the interruption of Gogol's parents can be seen below.

The following year Ashoke is up for a sabbatical, and Gogol and Sonia are informed that they will all be going to Calcutta for eight months. When his parents tell him, one evening after dinner, Gogol thinks they're joking. But then they tell them that the tickets have already been booked, the plans already made. He dreads the thought of eight months without a room of his own, without his records and his stereo, without friends. In Gogol's opinion, eight months in Calcutta is practically like moving there, a possibility that, until now, has never even remotely crossed his mind. "What about school?" he points out. (Lahiri, 2003: 79)

School is a potential place for an adolescent like Gogol to explore his sense of self, his passion, and his true potential. Yet, his parents interrupt Gogol's psychosocial moratorium by insisting him to leave school in order to stay in Calcutta for eight months without asking him first. Gogol's school guidance counselor even asks his parents to reconsider their decision regarding Gogol's second half of the grade absence, but they remain sturdy as depicted below.

A meeting is called with Ashima and Ashoke to discuss the options. The guidance counselor suggests that perhaps Gogol could join his parents later, after the school year ends, stay with a relative until June. "We have no relatives in this country," Ashima inform the guidance counselor. "That is why we are going to India in the first place." (Lahiri, 2006: 79)

The fact that Ganguli's family has no relative in America becomes the reason for going to India. It actually indicates that Gogol's

parents are not wise enough. Because of their excessive insecurity, they decide something without considering what might Gogol says and thinks. They are afraid if they leave Gogol alone in America, he will grow up to be more American. Thus, Gogol prematurely leads to series of role directly by his parents without having a single chance to speak up his opinion or needs. Gogol's parents' decision to bring the whole family to Calcutta adds the complexity of his identity crisis. He is supposed to find and explore his sense of self during his psychosocial moratorium, in an environment where he feels comfortable with. His insecurity, despair, and upset which have been discussed previously become bigger and all-encompassing as seen in the below.

But this time, it frustrates him that it is to Calcutta that they always go. Apart from visiting relatives there was nothing to do in Calcutta. (Lahiri, 2003: 80)

Gogol is frustrated because he is forced by his parents to go to Calcutta, a place where he feels that he can do nothing. It is like, indirectly, his parents drive him to skip a true psychosocial moratorium by giving him a series of choices that they think good for Gogol's identity development but unfortunately, Gogol does not feel the same. It is depicted vividly below.

Every few weeks there is a different bed to sleep in, another family to live with, a new schedule to learn. Depending on where they are, they eat sitting on red clay or cement or terrazzo floors, or at marble-topped tables too cold to rest their elbows on. His father keeps busy with his research, delivering lectures at Jadavpur University. His mother shops in New Market and goes

to movies and sees her old school friends. For eight months she does not set foot in a kitchen. She wanders freely around a city which Gogol, in spite of his many visits, has no sense of direction. (Lahiri, 2003: 83)

There are many new things and new choices of roles that Gogol has to explore. However, since the beginning, Gogol does not involve in the decision making to go to Calcutta, he then has little intention to explore things that his parents and their big family are familiar with. Thus, it can be said that his attachment toward his Asian-Indian Bengali family is sadly to say, bad. He has no resemblance feeling toward his parents' culture and tradition. His only ally is his sister, Sonia Ganguli, who was born and grows up in the same environment, America, as seen below.

Of all people who surrounded them at practically all times, Sonia is his only ally, the only person to speak and sit and see as he does. (Lahiri, 2003: 84)

A period of time which is supposed to be used to explore Gogol's sense of self is being suspended. It causes him to feel no sense of direction, he feels like he does not belong to his Asian-Indian identity.

The situation where Gogol's parents' take a full control of Gogol's life continuously happens. Gogol's parents do not care or even do not have time to think what actually Gogol wants and needs during his identity development. That makes Gogol's psychosocial moratorium is ineffective. It does limit his self discovery of a full range of potential as can be seen below.

His parents do not find it strange that their son doesn't date, does not rent a tuxedo for his junior prom. They have never been on a date in their lives and therefore they see no reason to encourage Gogol, certainly not as his age. Instead they urge him to join the math team and maintain his A average. His father presses him to pursue engineering, perhaps MIT. Assured by his grades and his apparent indifference to girls, his parents don't suspect Gogol of being, in his own fumbling way, an American teenager. (Lahiri, 2003: 93)

The one who is supposed to drive to which direction the exploration of sense of self goes is Gogol. In this case, his parents are the ones who stir him by pressing him to pursue engineering while in fact, as mentioned in the previous discussion, Gogol's intention is actually drawing, not math. This situation clarifies that second generation of Asian-Indian Americans who live in an environment where they have no space to sound their voice, to decide the life choices in the future such as college, occupation and the lines, will have a big possibility to suffer from a serious identity crisis. This leads them to a tendency to make a premature establishment of certain roles of identity. On account to the previous discussion in identity diffusion problem, Gogol has an excessive consciousness toward his odd name which does not resemble his identity as Asian-Indian or American. The mixture of pressure and burden from Gogol's parents' involvement and his hatred feeling toward his name continuously embodies within him and drives him to throw away that disturbing feeling by making a premature establishment of his identity. It can be seen from his choice to change his name. The idea to change his name is firstly occurred to Gogol when he was sitting in the

waiting room of his dentist where he read *Reader's Digest* which captions the issue of changing name as captured intensely below.

They had all renamed themselves, the article said, adding that it was a right belonging to every American citizen. He read that tens of thousands of Americans had their names changed each year. All it took was a legal petition, the article had said. And suddenly he envisioned "Gogol" added to the list of names, "Nikhil" printed in tiny letters upside down. (Lahiri, 2003: 99)

He decides to change his name from Gogol to Nikhil. For him, it feels like a big burden has been released from his shoulder. His new name, Nikhil, sounds more comfortable to him. However, when Gogol brings this matter up with his parents, his parents reacts negatively as seen intensely below.

"What's done is done," his father had said. "It will be a hassle. Gogol has, in effect, become your good name."
 "I'm not," he persisted. "I don't get it. Why did you have to give me a pet name in the first place? What's the point?"
 "It's our way, Gogol," his mother maintained. "It's what Bengalis do." (Lahiri, 2003: 99)

The passage clarifies that name as symbol of identity can be counted as one of important aspects of identity. If a name does not resemble the related identity of the owner, then identity can be a source of identity crisis as seen in Gogol's life.

There are two main sources that create a complication toward Gogol's identity crisis. The first one is Gogol's excessive hatred toward his namesake and the last one is his parents' over involvement on Gogol's psychosocial moratorium. Those internal and external factor

interfere Gogol's individual discovery of a true sense of self. Therefore, before he feels really sure about his true sense of identity, he decides to take a premature decision in his life by changing his name. This decision is merely driven by the fact that he hates his name very much. He does not even understand why his parents insist him to get to know Bengali's values and traditions, but they give him a strange name that has nothing to do with Bengali and it makes him suffer for a long time as depicted vividly below.

“What's the reason you wish to change your name, Mr. Ganguli? The judge asks. At first he says nothing, unprepared to give any further explanation. But instead he takes a deep breath and tells the people in the courtroom what he has never dared to admit to his parents. “I hate the name Gogol,” he says. “I always hated it.” (Lahiri, 2003: 101)

After Gogol changes his name, he feels happy as if a big burden has been just released. He feels that he becomes a newborn baby. He likes the fact that when he introduces his new name to new people, he will not feel shy or horrible. This condition is actually prematurely driven by the pressure his parents give to him. He prematurely led to a role as a Asian-Indian without having chance to dependently explore and discover his own choice of role. Consequently, he prematurely concludes that American role is better than Asian-Indian's. He decides to change his name from “Gogol” to “Nikhil” or “Nick” which sounds more acceptable in American society. It is intensely described below.

He wonders if this how it feels for an obese person to become thin, for a prisoner to walk free. "I'm Nikhil," he wants to tell the people who are walking their dogs, pushing children in their strollers, throwing bread to the ducks. (Lahiri, 2003:102)

Gogol feels extremely relieve because instead of being called Gogol, he will be called by a new name, a good name, which sounds more acceptable for him. The name, Nikhil, is artfully connected to not only a perfectly respectable Bengali good name but it also bears a satisfying resemblance to Nikolai, the first name of the Russian Gogol. For him, it is relatively easy to pronounce, and most of all, it would truncate to Nick just like an American name.

However, Gogol's relieved feeling does not last longer. At the end, he is still trapped in his namesake, Gogol Ganguli. For the next three weeks after he changes his name, everyone he knows in the world still calls him Gogol. He is aware that his parents, and his parents' Bengali friends, and the children of their friends, and all his own friends from high school, will never call him anything but Gogol. Gogol emphasizes that he will remain Gogol during holidays and in summer; Gogol will revisit him on each of his birthdays. Everyone who comes to his going-away-to college party writes "Good luck, Gogol" on the cards. This condition indicates that he fails to do a completed psychosocial moratorium because at the end he still has no real sense of self. He is trapped between two different names which indicate his position as an outsider in an in-between world like forever as vividly depicted below.

There is only one complication: he doesn't feel like Nikhil. Not yet. Part of the problem is that people who know him as Nikhil have no idea that he used to be Gogol. They know him only in the present, not all in the past. But after eighteen years of Gogol, two months of Nikhil feel scant, in consequential. At times he feels as if he's cast himself in a play, acting the part of twins, indistinguishable to the naked eye yet fundamentally different. (Lahiri, 2003: 105)

His decision toward his exploration of a new role with a new name is actually indirectly forced by his parents when he is in kindergarten. His parents have insisted him to change his name into Nikhil right away in the first day of school. However, he has not had idea that his name carries oddness when he is still an infant. Thus, it can be interpreted that the act of changing name is the example of identity foreclosure which marks by a premature establishment of sense of identity that leads Gogol to a role that his parents want, not purely his will. Identity foreclosure which is experienced by Gogol during his search of sense of self becomes his identity crisis.

c. Negative Identity

Erikson (1968: 172) describes that the loss sense of identity is often expressed in a scornful and snobbish hostility toward the roles offered as proper and desirable in one's family or immediate community. In other words, the negative choice of a role or an act is a sign of adolescents' loss sense of identity. Erikson later emphasizes this by giving example: any aspect of the required role, all of it – be it masculinity or femininity, nationality or class membership – can become

the main focus of the young persons' acid disdain. He mentions that such excessive contempt or disdain for a family background usually occurs among immigrant families. As a second generation of Asian-Indian Americans who grows and lives with authoritative Bengali immigrant parents, Gogol happens to have acid disdain regarding with his Indian Bengali part embodies within him. It can be vividly seen in Lahiri below.

Gogol Ganguli is relieved to see no resemblance. True, his nose is long but not so long, his hair dark but surely not so dark, his skin pale but certainly not so pale. The style of his own hair is altogether different – thick Beatle-like bangs that conceal his brows. Gogol Ganguli wears a Harvard sweatshirt and gray Levi's corduroys. He has worn a tie once in his life, to attend a friend's bar mitzvah. No, he concludes confidently, there is no resemblance at all. (Lahiri,2003:75)

Those lines show that Gogol has no sense of self being his Indian Bengali father's son. That feeling indicates that he has no sense of his Indian Bengali's identity. He is gladly acknowledged that he has no resemblance at all. This kind of attitude can be interpreted as a complete denial of his personal identity as Asian-Indian. It is also can be seen as the loss sense of identity toward a proper role offered in an immigrant family. It is coherent with Erikson's statement that such excessive contempt or disdain for a family background occurs among immigrant families. It illustrates through Erikson's example that the angry insistence on being called by particular given name or nickname is not uncommon among young people who try to find refuge in a new label,

may lead them to choose negative choice of identity or to deny his ethnic identity.

Occasionally, adolescents appear to select identities that are obviously undesirable to their parents and their community. Gogol's family is still holding traditional Indian Bengali values. However, because of his given name does not give him enough sense of Indian Bengali, he tries to escape from that by doing something which is far Indian Bengali values as seen in below.

On the plane Gogol is seated several rows behind his parents and Sonia, in another section altogether. His parents are distressed by this, but Gogol is secretly pleased to be on his own. When the stewardess approaches with her cart of beverages he tries his luck and asks for a Bloody Mary, tasting the metallic bite of alcohol for the first time in his life. (Lahiri, 2003:80)

The lines that show Gogol's attempt to drink Bloody Mary for the first time in his life clarify that he tries to do new things which are expressed in a scornful and snobbish hostility toward the proper and desirable value in his Indian Bengali family. He tries to do things his parents forbid, things his parents never taught to him, things his parents barely do in front of him, things his parents hate or dislike, etc.

Gogol feels freer to explore new things, new roles and new sense of self when he is out of his parents' sight. Every time his parents are away, he tries to do American things or activity which in his parents' acknowledgement, he will never able to do. It is depicted intensely below.

Assured by his grades and his apparent indifference to girls, his parents don't suspect Gogol of being, in his own fumbling way, an American teenager. They don't suspect him, for instance, of smoking pot, which he does from time to time when he and his friends get together to listen to records at one another's homes. They don't suspect him, when he goes to spend the night at a friend's house, of driving to a neighboring town to see *The Rocky Horror Picture Show*, or into Boston to see bands in Kenmore Square. Lahiri (2006:93)

In the search for a new sense of continuity and sameness or in Erikson's term called as identity, adolescents have to come to grips again with problems of earlier years before they can install lasting idols and ideals as guardians of a final identity. In Erikson's psychosocial developmental stages, there are four stages before the identity crisis occurs in this stage. They are trust vs. mistrust, autonomy vs. shame and doubt, initiative vs. guilt, industry vs. inferiority. The last Lahiri's example proves that even though Gogol's parents, in fact, trust him, he does not. It is because Gogol has to grasp again with the earlier unsolved malignancies he has in the previous stage. Thus, in adolescence period or in Erikson's term called as identity vs. identity confusion stage, he suffers from a complex identity crisis. His parents believe that Gogol is not and will not being Americanized by any condition. Yet, Gogol mistrusts his parents. He never tells his parents about his true interest, his story of self discovery, his inner voice of the choice of identity because there is a fear or anxiety that his parents will disregard and mistrust him after all. It can be seen through his choice of negative

identity that every time he explores new things which against his parents' or Indian Bengali values, he never lets his parents know any single of it. It is depicted clearly below.

One Saturday, soon before he is scheduled to take the SAT, his family drives to Connecticut for the weekend, leaving Gogol at home alone overnight for the first time in his life. It never crossed his parents' mind that instead of taking timed practice tests in his room, Gogol will drive with Colin and Jason and Marc to a party. For all the times he's been to campus, to visit his father at the engineering department or of swimming lessons or to run laps around the track, he has never been in a dorm before. They approach nervously, a bit giddy, afraid to be caught. (Lahiri, 2003: 94)

It can, therefore, be interpreted that if earliest crisis in the previous stages bequeathed to identity crisis in adolescence stage, such as an important need for trust in oneself and others, then clearly adolescents have to face a mixed and accumulated problems that add the complexity of their identity crisis. That is why adolescents need, above all, a moratorium, for the integration of the identity exploration in order to choose what kind of roles that he wants to maintain or discard.

Because the establishment of a healthy sense of identity is so intimately tied to the recognition of the adolescent by those who count in his or her life, the choice of negative identity marks the problems in identity development. Usually, selecting a negative identity represents an attempt to forge some senses of self definition in an environment that has made it difficult to establish an acceptable identity. It is coherent with what happens to Gogol. Gogol was born, grows, and lives in Asian-

Indian Bengali family who has a strong traditional value, tradition, and way of life. According to Avakian, Asian-Indian family in America has a strong tie to their original world. No wonder they try to preserve their traditional root in their way of life. Gogol, then, has to face difficulty to explore his psychosocial moratorium because he lives in a family who has only one acceptable role of identity, Asian-Indian Bengali.

The identity crisis is marked by the arising of three psychosocial conflicts during psychosocial moratorium in adolescence: identity diffusion, identity foreclosure, and negative identity. Identity diffusion and identity foreclosure are the most dominant conflicts that can be found in Gogol. Given the wide variations of problems in Gogol's psychosocial moratorium, it is clear that Gogol suffers from an acute identity crisis. Adolescents who successfully cope with conflicting identity emerge with a strong new sense of self that is both refreshing and acceptable. Adolescents who do not successfully resolve this identity crisis, suffer from what Erikson calls identity confusion. Based on the findings above, Gogol has an acute identity crisis and fails to resolve it during his psychosocial moratorium. Thus, it can be concluded that during adolescence stage, Gogol fails to resolve the problems and suffers from identity confusion. At the late adolescence, he still has no strong sense of identity while in fact, a strong sense of identity is important to develop a final identity formation – a personality and relationship with others in the next stage. The final identity, then,

stated by Erikson (1968: 161) as fixed at the end of adolescence, is superordinated to any single identification, but it also alters them in order to make unique and reasonably coherent whole of them. This brings to the next discussion: Erikson's sixth developmental stage, intimacy versus isolation.

2. The Impact of Identity Crisis in Gogol's Personality

Erikson states (1959: 134) in his book entitled *Identity and The Life Cycle* that the Intimacy vs. Isolation is the core conflict which follows Identity vs. Identity Confusion. The outcome of identity crisis in adolescence stage gives impact to the personality in adulthood stage, i.e. intimacy versus isolation stage. Based on the previous findings, Gogol suffers from an acute identity crisis called identity confusion. Because Gogol experiences an acute identity crisis, he has no strong sense of identity when he enters adulthood and it does give impact to his personality. Personality, in this case, is perceived as the qualities of his character, i.e. what type of person he is, the way he behaves, feels, and thinks especially toward his identity and his intimate relationship with others.

Erikson (1959:134) describes that when a young individual has no strong sense of identity or suffers from identity confusion in the late adolescence, he or she will have interpersonal fusion which amount to some acute malignancies in adulthood stage and give impact to

personality. He later emphasizes that an individual who develops a healthy identity is flexible and adaptive, open to changes in society, in relationships, and in careers. An individual who fails to develop a healthy identity will have some malignancies such as intimacy crisis, isolation, and distantion.

a. Intimacy Crisis

Intimacy is the ability to be close to others, as a lover, a friend, and as a participant in society. Thus, the significant relation in this stage is partners and friends. Due to the formulation of Erikson's sixth developmental stages, intimacy is the way young people seek certain relationship as an attempt to engage in intimate fellowship and competition or in intimacy fully reveals the latent weakness of identity. According to Erikson (1959: 134), when an assured sense of identity is missing, even friendships and affairs become desperate attempts at delineating the fuzzy outlines of identity by mutual narcissistic mirroring. To fall in love then often means to fall into one's mirror's image, hurting oneself and damaging the mirror. Erikson emphasizes that where a youth does not resolve such strain, he or she may enter intimacy crisis which is marked by some careless acts such as throw away into acts of intimacy which are immoral without true fusion or real self abandon, of fast attempts and dismal failures like seeking intimacy with the most improbable partners. During his adolescence and adulthood life, Gogol has intimacy with four girls: Ruth, Maxine,

Bridget, and Moshumi. To understand the pattern of his personality, it is important to scrutinize his behavior or attitude toward his relationship with each girl.

The first intimacy he encounters is with Ruth, an American girl who has a different family background with Gogol. In this relationship, Gogol is more interested to see American identity visualization within Ruth rather than to really feel the love itself. It is depicted vividly below.

She tells him she was raised on a commune in Vermont, the child of hippies, educated at home until seventh grade. Her parents are divorced now. Her father lives with her stepmother, raising Ilmas on a farm. Her mother, an anthropologist, is doing fieldwork on midwives in Thailand. He cannot imagine coming from such parents, such a background, and when he describes his own upbringing it feels bland by comparison. (Lahiri, 2003: 110)

Gogol sees Ruth's background as something captivating. He sees Ruth as a product of American utopian enthusiasts. From Ruth's life, Gogol learns that Ruth's life is about her need to move elsewhere, to search continuously for what is lacking in one's surroundings, to find a refuge from a disappointing modernity marked by the divorce of her parents. It can be said that Ruth eventually leaves Gogol in the question of a more interesting life elsewhere. Thus, Gogol is having relationship with Ruth without a true fusion. Gogol uses this relationship as a fast attempt to seek intimacy with the improbable partner as intensely depicted below.

His relationship with her is one accomplishment in his life about which they are not in the least bit proud or pleased. (Lahiri, 2003: 116)

A relationship between two people is supposed to happen because of the real connection of feeling. Instead, Gogol puts his relationship with Ruth as a thing he has to accomplish, not a love or real feeling whatsoever. This condition indicates that Gogol's is a careless person because from the beginning, he does not really care about the true connection of feeling in relationship. That is why, his relationship with Ruth comes to an end as seen below.

But within days of being together again in New Haven, in an apartment he'd rented on Howe Street with friends, they'd begun fighting, both admitting in the end that something had changed. They avoid each other now... (Lahiri, 2003: 120)

Gogol's relationship with his second girlfriend, Maxine, is more serious than the first one because she takes full possession of Gogol up to the point of pulling him into her careless and free lifestyle and, effortlessly, Gogol falls into that. It is depicted vividly in Lahiri's examples below.

"It's Maxine. From last night," she says, not bothering to apologize for waking him. She tells him she'd found his number in the phone book, though he doesn't remember telling her his last name.... Then, without awkwardness or pause, she invites him to dinner at her place. (2003: 129)

The dinner invitation given by Maxine leads Gogol to throw away himself to Max's possession effortlessly. This can be interpreted as an act of throwing away into intimacy without true fusion or real self

abandon. Because he has no strong sense of identity, he is unable to control his own life. Instead, he throws away himself into an intimacy which he does not really sure about it as seen below.

It is his first date in a long time; with no one seriously since Ruth. He does not know what to make of the whole arrangement with Maxine, but as odd as the terms of the invitation seem he'd been unable to refuse. (2003: 130)

Gogol's identity crisis in the adolescence stage does give impact to his personality, in this case, the way he behaves, feels, and thinks. Since he has no strong sense of self, his confidence is low. He has a low power in decide something in his life according with whom he would like date. The passage indicates that his sense of mastering or controlling his own life and taking decision is still low, lower than his partner, Maxine. That is why he is unable to refuse or shows his disagreement toward things as seen clearly below.

“Oh, Nikhil, it's too awful,” she eventually says, “I won't let you live here.”When his mother had said more or the less the same thing, the first time his parents had visited the apartment, he'd argued with her, hotly defending the merits of his Spartan, solitary existence. But when Maxine says it, adding “you should just stay with me,” he is quietly thrilled. By then he knows enough about her to know that she is not one to offer things she doesn't mean them.... And so he moves in with her her in a way, bringing a few bags of his clothes, nothing else. (Lahiri, 2003: 139)

Maxine was born in an American family with American lifestyle. Thus, she has a clear conception of her identity as an American girl. On account of Maxine's strong sense of identity, she has stronger power than Gogol in their relationship. It is because Gogol as a

second generation of Asian-Indian American whose life suffers from acute identity confusion, has to straddle the life between two different worlds and at the end he still traps in acute identity confusion. This condition makes him to feel unsure about what kind of man he is, what kind of decision he would like to take, and what kind of love that can really fill his heart. It can be said that in this intimacy style, Gogol shows a reckless side of him. He tends to show a lack of care about the danger and the possible result of his action. Thus, it is no wonder that Gogol falls into an improbable and immoral relationship, doing things which he never does or sees in his traditional Asian-Indian family as depicted vividly below.

From the very beginning he feels effortlessly incorporated into their lives. It is different hospitality from what he is used to.... Gogol and Maxine come and go as they please, from movies and dinners out. He goes shopping with her on Madison Avenue at stores they must buzzed into for cashmere cardigans and outrageously expensive English colognes that Maxine buys without deliberation or guilt. They go to darkened, humble-looking restaurants downtown where the bills are huge. Almost without fail they wind up back at her parents' place. There is always some delicious cheese or pate to snack on, always some good wine to drink. It is in her claw footed tub that they soak together, glasses of wine or single-malt Scotch on the floor. At night he sleeps with her in the room she grew up in, on a soft, sagging mattress, holding her body, as warm as a furnace, through the night, making love to her in a room" (2003: 136-137)

Gogol's relationship with Maxine becomes his desperate attempts at delineating the fuzzy outlines of his identity as second generation of Asian-Indian Americans by mutual narcissistic mirroring.

This indicates that Gogol has a low sense of confidence. If he has strong confidence, he will never throw himself to an intimacy which is improbable and lack of true fusion. For Gogol, to fall in love means to fall into Maxine's mirror's image, hurt his own and damage the mirror. The more Gogol spends his time with Maxine, the more he falls into Maxine's mirror. Quickly, simultaneously, he falls into Maxine, the house, and Gerald and Lydia's manner of living, for to know her and love her is to know and love all these things. This intimacy condition also indicates that Gogol is an impulsive person. He takes a sudden action without thinking carefully about what might happen. It is depicted clearly below.

She has the gift of accepting her life; as he comes to know her, he realizes that she never wished she were anyone other than herself, raised in any other place, in any other way. This, in his opinion, is the biggest difference between them, a thing far more foreign to him than the beautiful house she'd grown up in, her education at private schools. In addition, he is continually amazed by how much Maxine emulates her parents, how much she respects their tastes and their ways. At the dinner table she argues with them about books and paintings and people they know in common the way one might argue with friend. There is none of the exasperation he feels with his own parents. No sense of obligation. Unlike his parents, they pressure her to do nothing, and yet she lives faithfully, happily, at their side. (Lahiri, 2003: 138)

The lines "She has the gift of accepting her life; as he comes to know her, he realizes that she never wished she were anyone other than herself, raised in any other place, in any other way. This, in his opinion, is the biggest difference between them" indicates Gogol's discouraged

feeling toward his identity. As a son of Asian-Indian American, he has to deal with his Asian-Indian values and way of life even though he lives in America and is surrounded by American society. His discouraged feeling toward his ethnic identity is an indication that he has no strong sense of self even though he is already entered adulthood stage. Through those lines, it can be interpreted that unlike Maxine, Gogol does not accept his life and wishes he were not himself. This kind of feeling is dangerous because it leads to the betrayal action toward his Asian-Indian identity. It clarifies that Gogol is an impulsive person.

Gogol falls in love with Maxine because he falls into Maxine's mirror's image, her American family's image which he envies for so long. Gogol falls into all of them as fast as the flash of lightning. In a minute he knows that he falls in love with their American way of life, he consciously damages his own family's image particularly his Indian Bengali parents'. Gogol is aware of the fact that his relationship with his parents is a kind of obligation to be fulfilled is, above all else, a sense of duty that draws him back to them. When he is with Maxine he finds out that it is the call of pleasure and freedom that summons Maxine to be closed to her parents.

At times, as the laughter at Gerald and Lydia's table swells and another bottle of wine is opened, and Gogol raises his glass to be filled yet again, he is conscious of the fact that his immersion in Maxine's family is a betrayal of his own. (Lahiri, 2003: 141)

Through this passage, it can be inferred that having relationship with someone who has totally different background and lifestyle can be seen as a runaway shot from a reality, from an unwanted life and that is what exactly Gogol does, i.e. showing his impulsive side. His confusion of his Asian-Indian's identity simultaneously grows into a sick feeling and later turns into a betraying act of his own current lifestyle with his family in which every inch of it represents Asian-Indian Bengali's way of life. Gogol hates the fact that he carries Asian-Indian blood within his body. He finally comes to a point where he wants to throw that away and intermingles with Maxine's American way of life that can be seen as his reckless act. It is depicted intensely below.

On weekends they wander naked from room to room, up and down the high five flight of stairs. They eat in different places according to their moods, spreading an old cotton quilt on the floor.... Now that it is just the two of them it seems to him, more than ever, that they living together. And yet for some reasons it is dependence, not adulthood, he feels. He feels free of expectation, of responsibility, in willing exile from his own life. He is responsible for nothing in this house. (Lahiri, 2003: 142)

Due to his sick and hatred feeling, Gogol grows into an Asian-Indian American who betrays his own tradition, his own way of life. In all Gogol's life, he is reminded that he has never witnessed a single moment of physical affection between his parents. Whatever love exists between his parents is an utterly private, uncelebrated thing. He feels like it is a little bit frustrating to live a life like his parents'. Thus, when he is with Maxine, his type of intimacy is totally different with his

Asian-Indian parents' as if he wants to take away his Asian-Indian part from his life. Thus, it is true that Gogol's relationship with Maxine is a kind of desperate attempt to banish the fuzzy outline of his identity as a second generation of Asian-Indian Americans.

The third girlfriend hardly counts as one, since Bridget is merely a fling, a married woman with whom Gogol commits adultery out of idleness and boredom after his relationship with Maxine has fallen apart in the wake of his father's sudden death. Gogol's secret affair with Bridget is a careless as well reckless act of throwing away himself into immoral intimacy without thinking carefully about the danger and the possible result of this disgraceful action. At that moment, he only thinks about his fast attempt to forget his dismal failure with Maxine as seen clearly below.

That night they share a cab back to his apartment. Bridget excuses herself to use the bathroom and when she emerges her wedding ring is absent from her finger. When they are together, he is ravenous; it has been a long time since he's made love. And yet he never thinks about seeing her at any other time.... They do not have each other's number. He does not know exactly where she lives. She always goes with him to his apartment. She never spends the night. He likes the limitations. He has never been in a situation with a woman in which so little of him is involved, so little expected. He does not know, nor does he want to know her husband's name. (Lahiri, 2003: 191)

In contrast to the previous choice of three American partners, Gogol's fourth girlfriend and eventual wife signifies the ethnic alternative. Moshumi at least in Gogol's mind and certainly in the minds

of his Bengali elders, is the figure that represents an ideal Bengali woman to be married by a Bengali man. Moshumi is the daughter of an old Bengali friend of Gogol's parents with the right kind of background and uncomplicated familiarity. After separating from Maxine, Gogol's mother and Moshumi's parents arrange a blind date for their single son and daughter as seen below.

“So I've never done this before,” she says after a pause. She speaks matter-of-factly, but nevertheless she averts her gaze. He knows what she is referring to. In spite of this he asks, “Done what?”
 “Gone out on a blind date that's been engineered by my mom.”
 “So, I've never done this before,” (Lahiri, 2003: 194)

After the first blind date, Gogol and Moshumi decide to continue their relationship. For both of them, this is like a fast attempt to seek intimacy with someone they don't really want but their parents do want. This condition is an indication that Gogol shows his careless side. He does not give enough attention and thought to what might worry him and his life. At first, Gogol merely decides to be together with Moushumi because of her mother's will, not his true intention or deepest feeling. It shows that Gogol is unable to control his own life. It is depicted vividly below.

Now that he is no longer carrying them he feels awkward, unsure of what to do with his hands. He is parched from the alcohol he has consumed. “So, should we make our parents happy and see each other again?”
 She looks at him, studying his face intently. “Maybe.” Her eyes stray to a passing car on the street, the headlights briefly shining on their bodies, but then her gaze returns to his face. She smiles at him, nodding. “Give me a call.” (Lahiri, 2003: 198)

The passage also indicates that they decide to see each other again, to have a close relationship because their familiarity. They both have failed to build a relationship with non Asian-Indian Bengali partners, thus this relationship is a kind of desperate attempt without true fusion or intention of being in love at the first place as seen clearly below.

He had not expected to enjoy himself, to be attracted to her in the least. It strikes him that there is no term for what they once were to each other. Their parents were friends, not they. She is a family acquaintances but she is not family. Their contact until tonight was artificial, imposed, something like his relationship to his cousin in India but lacking even the justification of the blood. (Lahiri, 2003: 199)

Gogol turns to Moshumi as if he were turning himself over to one of his own kind. He finds himself making a choice that is not a choice but a fulfillment of his Indian Bengali elder's expectation. This fact shows that he is not only a careless person but also has lack of control toward his life, toward decision he should or should not take regarding his life's partner and his future. It can be seen below.

Gogol and Moshumi agree that it's better to give in these expectations than to put up a fight. It's what they deserve, they joke, for having listened to their mothers, and for getting together in the first place, and the fact that they are united in their resignation makes the consequences somewhat bearable. Within weeks of announcing their engagement, the date is settled, the hotel booked, the menu decided....There is little for either Gogol or Moshumi to do other than listen and say yes." (Lahiri's, 2003: 219)

The passage clarifies Gogol's disempowerment toward his ability to control his own life. It can be stated that this kind of behavior has been

grown since his childhood. Due to the fact that he is unable to resolve his identity crisis in adolescence stage, the weak personality he has in adulthood stage is still there. It is like a continuing destiny for him to be the one who can't decide his own choice as depicted clearly below.

Still, it feels a little strange to be so uninvolved in his own wedding, and he is reminded of the many other celebrations in his life, all the birthdays and graduation parties his parents had thrown when he was growing up, in his honor, attended by his parents' friends, occasions from which he had always felt at a slight remove. (Lahiri, 2003: 220)

The word "still" in this passage clarifies the continuity of Gogol's disability to control his own life which later, in adulthood stage, marks his personality. No matter how adult his response is, Gogol always finds himself losing control. It is his parents who have made him feel dependent and discouraged. Thus, he has no ethnic commitment because his parents only give him one absolute alternative that actually like no alternative whatsoever.

Erikson emphasizes that if a person has no strong sense of self, or in Erikson's term called as identity confusion, that person will suffer from intimacy crisis. The identity confusion as a result of Gogol's failure to resolve identity crisis in adolescence stage makes him fail to understand of his true sense of self, his direction toward his life in adulthood stage. It, indeed, gives impact to his personality. During his intimacy experiences, Gogol shows his true personality which is the quality of his character as a person. It is shown in the way he behaves,

feels and thinks. Gogol's attempt to seek intimacy with four girls, underlines his personality, i.e. careless, reckless, impulsive, discouraged, unable to make decision and unable to control his own life. The hatred feeling toward his life of being a second generation of Asian-Indian Americans and made him consciously damage or betray his own image. Consequently, he sees intimacy as a desperate attempt to run away from his current life, from his image as a second generation of Asian-Indian Americans who is born in a conservative Asian-Indian Bengali family. Thus, the guilty feeling toward himself and his family is simultaneously getting higher. From all Gogol's attempts to seek intimacy with the four girls, his marriage with Moshumi is the climax. Moshumi is the first person who realizes that one cannot remain fully satisfied inhabiting such a position. She finds out that Gogol's personality, especially his lack of control toward his life is the source of her dissatisfaction and unhappy marriage until finally she decides to have an affair with someone who can really please her. After discovering his wife's affair, he feels humiliated, angry, and numb. This makes him a totally disheartened individual.

b. A Deep Sense of Isolation (Exclusion)

Erikson specifies that if a person does not have a strong sense of identity in late adolescence or early adulthood he may settle for highly stereotyped interpersonal relations and come to retain a deep sense of

isolation which later he will never feel himself. This is the malignancy which Erikson calls *exclusion*. In the previous findings, it has been described that Gogol fails to maintain his relationship with four girls. However, the most significant failure is his relationship with Moushumi. As it has been explained in the previous chapter, Gogol and Moushumi decide to get married not because they really want to, but merely because their parents insist them to. Thus, it can be interpreted that at that moment, Gogol has no strong sense of confidence to control his life and decide his own important life choices, in this case, marriage. He throws away himself into improbable relationship without true fusion. Marriage should be a sacred union between two people who love each other, who share the same connection, and who feel the passion of each other. Instead, he comes to retain a deep sense of isolation, a moment when he never feels really himself. He isolates himself and enters only a stereotyped and formalized interpersonal relationship with Moshumi, a daughter of his parents' Bengali friend who according to Bengali elders, she is the most suitable wife for him. It is depicted vividly below.

He had not expected to enjoy himself, to be attracted to her in the least. It strikes him that there is no term for what they once were to each other. Their parents were friends, not they. She is a family acquaintances but she is not family. Their contact until tonight was artificial, imposed, something like his relationship to his cousin in India but lacking even the justification of the blood.... He decides that it is her familiarity that makes him curious about her. (Lahiri, 2003: 199)

The word “familiarity” can be interpreted as the state of knowing or recognizing somebody or something well. He decides to have relationship with Moushumi simply because of his familiarity with her family background which is similar with his, Asian-Indian. This condition indicates that he is careless and reckless person. He does not care about his own feeling and the possible result or his action which may lead to failure. As they enter a marriage life, Gogol simultaneously feels excluded from Moushumi’s life as seen below.

They’ve barely said a word to each other all evening; throughout the ceremony she’d kept her eyes lowered, and during the reception, each time he’d looked at her, she’d been in conversation with people he did not know. (Lahiri, 2003: 223)

Gogol finds that his connection with Moushumi is pretty bad. He feels like he has been ignored by her. His world is totally different with Moushumi’s especially when he is not allowed to enter her most private area in her heart and to get to know with her friends, her activity, and her past. This intimacy condition leads him to his unsure feeling toward himself. He feels discouraged and unrecognized as a husband. It can be seen clearly below.

From the beginning he feels useless. Moushumi makes all decision, does all the talking. He is mute in the brasseries where they eat their lunches, mute in the shops where he gazes at beautiful belts, ties, paper, pens; mute on the rainy afternoon they spend together at the d’Orsay. He is particularly mute when he and Moushumi get together for dinners with groups of her French friends, drinking Pernods and feasting on couscous or croute, smoking and arguing around paper-covered table.... but the other part of him wants simply to be a tourist, fumbling with

a phrase book, looking at all the buildings on his list, getting lost. (Lahiri, 2003: 231)

The word “useless” in the passage indicates the exclusion of Gogol. Gogol feels excluded from his marriage life since Moushumi is the one who takes the charge as a decision maker. Gogol feels that Moushumi excludes him from taking part in their daily activities. This condition happens because of the continuity of Gogol’s low sense of self from the adolescence stage. It does give impact to his personality. He grows into a man with lack of confidence, lack of control when it comes to decision making. The exclusion is getting clearer when he has a dinner with Moushumi’s friends whose he knows no one before. He feels like an absolute loner since he is unable to intermingle with them, to get to their topic of conversation, their interests, their whole activities. This condition makes him suffer as depicted intensely below.

Though Astrid and Donald have welcomed Gogol heartily into their lives, sometimes he has the feeling they still think she’s with Graham. Once Astris even called him Graham by mistake. No one had noticed except Gogol. (Lahiri, 2003: 239)

Graham is Moushumi’s ex fiancé who befriended with most of Moushumi’s friends including Astrid and Donald. Gogol who comes to Moushumi’s life right after she broke up with Graham, feels like he is nothing but a shadow for them. He is the only one who realizes that he is invisible and unrecognizable.

He looks at Moushumi and wondered what was wrong. They didn’t argue, they still had sex, and yet wondered. Did he still

make her happy? She accused him of nothing, but more and more he sensed her distance, her dissatisfaction, her distraction.... Part of him wants to bring it up with her. “Are you happy you married me?” (Lahiri, 2003: 271)

The passage clarifies Gogol’s deep sense of isolation toward his marriage, his wife’s life. The lines “Part of him wants to bring it up with her. “Are you happy you married me?” indicates that he is discouraged in running a marriage with Moushumi. He feels unsure whether he can make her happy or not. He feels that he can’t reach Moushumi, he can’t reach and enter to Moushumi’s deepest place which is her heart. He is not confident enough to give her happiness and satisfaction in marriage life. His low sense of self makes him exclude himself from his marriage. After discovering Moushumi’s affair, Gogol becomes so numb and disheartened. At the end, the marriage end up in divorce. He feels more isolated and excluded as can be seen below.

She wanted nothing of the brief life they’d had together; when she appeared one last time at his office a few months later, so that he could sign the divorce papers, she told him she was moving back to Paris. And so, systematically, as he had done for his dead father, he removed her possessions from the apartment, putting her books into boxes on the sidewalk in the middle of the night for people to take, throwing out the rest.... He lost himself among the darkened narrow streets, crossing countless tiny bridges, discovering deserted squares, where he sat with a Campari or a coffee, sketching the facades of pink and green palaces and churches, unable ever to retrace his steps. (Lahiri, 2003: 283)

The passage clarifies that from all the crises he has, he comes to a point when he feels really excluded from his own life. The phrase

“unable ever to retrace his steps” indicates his disability to understand his real sense of self and to take control of his own life.

The givers and the keepers of Gogol’s name are from him now.... Without people in the world to call him Gogol, no matter how long he himself lives, Gogol Ganguli, will, once and for all, vanish from the lips of loved ones, and so, cease to exist. Yet the thought of this eventual demise provides no sense of victory, no solace. It provides no solace at all. (Lahiri, 2003: 289)

Therefore, it is true that when a person has no strong sense of self when entering adulthood stage, that person will never really feel him or herself. That is what exactly happens to Gogol Ganguli. He never really feels his sense of self and after crisis by crisis as well as exclusion from the people around him, i.e. his family, partners, wife, and friends, he finally excludes himself from his surroundings.

c. Distantion

Erikson emphasizes that whoever is not sure of his or her “point of view”, he or she cannot repudiate his or her identity judiciously. Gogol enters adulthood stage in a condition that he is unable to understand his real sense of self. He could not find his true point of view. Thus, in his personality, there is a tendency to repudiate, in this case to refuse accept his Asian-Indian Bengali identity. In other words, he is a careless person. It can be seen from his behavior to ignore his family as depicted below.

“Why are you calling me here so late?” he asks her, distracted, his eyes still focused on the computer screen.

“Because you are not at your apartment,” his mother says. “You are never at your apartment, Gogol. In the middle of the night I have called and you are not there.”

“I am Ma,” he lies. “I need my sleep. I shut off the phone.”
(Lahiri, 2003: 143)

Gogol’s refusal to his Asian-Indian Bengali identity is driven by the fact that he hates the complexity of it. He is sick to be treated like a little boy by his parents. In all his life, his parents control his life. He feels like living in a bird cage and unable to do things he likes or decides things he wants. Therefore, when he has opportunity to leave his parents for college and work in another city, he has the readiness to repudiate, to take a long distance with his parents as seen vividly below.

“Why do I have to see him off?” Gogol asks his mother now. He know for his parents, the act of travel is never regarded casually, that even the most ordinary of journeys is seen off and greeted at either end. And yet he continues, “Baba and I are already live in different states. I’m practically far from Ohio as I am from Boston.”

“That’s no way to think,” his mother says. “Please, Gogol. You haven’t been home since May.” (Lahiri, 2003: 144)

The phrase showing that Gogol is hardly at home indicates that Gogol wants to create a distance with his family, his father and mother. He uses “distant” as an excuse to make a distance with them. It can be interpreted as a careless act. He does not give a good attention and wise thought to his decision to ignore his family. He does not care if his action might hurt his parents.

That his mother is alone on Pamberton Road. He knows he should call to make sure his father has arrived safely, and to find out how his mother is faring on her own. But such concerns

make no sense here among Maxine and her family.... And then he remembers that his parents can't possibly reach him: he has not given them the number, and the Ratliffs are unlisted. That here at Maxine's side, in this cloisted wilderness, he is free (Lahiri, 2003: 158)

The passage clarifies that Gogol is, indeed, impulsive. He realizes that as a son, he should take care of his mother when his father is away. Instead, he refuses to accept the fact that he is responsible toward his mother. He acts impulsively by not calling his mother or even giving her his contact number. He only wants to be as far as possible with his parents, thus he chooses to be with Maxine's family. This can be seen as a dissatisfaction feeling toward his Asian-Indian family's way of life which far from his ideal image of a happy family. He refuses to accept his Asian-Indian Bengali's side because he feels sick of its complication. He prefers to be with Maxine's family who gives him nothing but easiness and freedom. This indicates that Gogol wants to delete his Asian-Indian side.

As has been mentioned previously, Erikson (1959:134) says that when a young individual has no strong sense of identity or suffers from identity confusion in the late adolescence, he or she will have interpersonal fusion which amount to some acute malignancies in adulthood stage and give impact to personality. He later emphasizes that an individual who develops a healthy identity is flexible and adaptive, open to changes in society, in relationships, and in careers. In this finding, Gogol fails to develop a healthy identity thus he has some

malignancies which in accordance to Erikson they are named as intimacy crisis, isolation, and distantion. According to Erikson, this crisis is not a catastrophe but a turning point marked by both increased vulnerability and enhanced potential. The more successfully individuals resolve each crisis, the healthier their development will be and the stronger personality they will have.

At the end, Gogol grows into someone who is not adaptive and flexible, and he has difficulty to open to changes in society, especially in relationships. Gogol not only suffers from identity confusion in adolescence stage but also suffers from intimacy crisis in adulthood stage. He then becomes a careless, reckless, and impulsive man. He is unable to control his own life and make important decision for himself and cannot repudiate his identity judiciously. Therefore, he turns out to be a disheartened lonely person.

B. Discussion

Usually, the majority of people see their identity as “the same person”. It means that they perceive themselves the same as their descendents or their parents because they were born, grow, and live as a majority in the same place where its society shares a common identity as well as tradition. Their identity is settled because there is no estrangement between ethnic and national identity. However, some individuals hardly realize that as the world is getting more modernized and many societies become more and more multicultural because

of the intermingling between people from various origins and backgrounds, the concept of self identification is of increasing importance. The demands of the majority to absorb their common culture and the expectation of the immigrants from a minority group to uphold their root, produces different outcome of identity. Thus, these new identities can be both unsettled and unsettling especially for those who are not part of the majority.

However, the majority of people are not aware of the fact that identity can be a serious matter. Common people are not aware of the fact that for some individuals of the minority group, identity is not fixed. Individuals who could not able to identify their real sense of self will automatically suffer from identity confusion and crisis. This crisis could give impact to the healthy development of personality, for example, individual who lives as a minority in a multicultural society may face emotional disturbance and disorder during his or her effort to find his or her real sense of identity. When an individual expects his or her identity to be fixed and stable but the bicultural condition forces him or her to adjust and readjust his or her identity, then such individual will face crisis because of the mixture feeling of confusion and puzzlement. Since then, problems of identity particularly in marginalized people do matter. Such a problem is seen in Lahiri's *The Namesake*.

Lahiri's *The Namesake* is a novel which depicts the phenomenon of identity crisis in the second generation of Asian-Indian Americans in the US. The novel portrays the identity crisis of Gogol Ganguli as the second generation of Asian-Indian Americans who feels like an outsider in his two

different worlds, his Asian-Indian family and his American society. Throughout Gogol's life's experience, it can be seen that the intense pressure to be loyal to the old world and fluent in the new world creates the feeling of being neither one thing nor the other. Gogol's inability to reconcile his American identity with his Asian-Indian identity makes him fail to develop a positive virtue during his personality development. He is torn apart between the hyphenated identities and at the end, he turns out to be a person who is not adaptive and flexible, and has difficulty to open to changes in society.

Lahiri's work gives the reader picture of the future of the second generation of immigrants' character that if such individual cannot accept his "in between identity" then he will have an acute cultural and personal alienation. The first thing to be concerned is how to deal with that because if generations from generations keep seeing this identity matter as a taken for granted matter then the society will be full of desperate pessimistic people.

The family is the most fundamental human institutions. The basic reasons for its existence have remained the same since primitive times: to bring children into the world and rear them. The family is responsible for the continuation of human race, but also for the chief role in molding the character of every individual in human society. If this fundamental human institution is ignorant of the things that may disturb the healthy development of children's identity and personality, then the children will find it difficult to survive from identity crisis and contribute to the society in the future. Therefore, it is

important to see this identity matter judiciously and accept the fact that everyone is born with his or her own uniqueness. People, start from the family institutions, need to increase the awareness that acceptance and tolerance toward difference can be the way to resolve the problem of identity in bicultural individuals in this case, the second generation of Asian-Indian Americans.

CHAPTER V

CONCLUSION

Based on the findings and discussion in the previous chapter, some conclusions can be drawn related to the objectives of the research:

1. There are three conflicting problems of identity crisis in the second generation of Asian-Indian Americans which match the kinds of identity crisis in the novel through the life experiences of Gogol Ganguli. Those problems are identity diffusion, identity foreclosure and negative identity. The first problem is identity diffusion which can be seen from Gogol's excessive self-consciousness toward his name, to a point that it is difficult for him to make decision, difficult to concentrate on required or suggested tasks which result problems in school, difficulties in forming relationship with others, and suffers from an acute upset. The second problem is identity foreclosure which can be observed from the premature and incomplete establishment of Gogol's psychosocial moratorium which later leads to Gogol's inability to develop his true sense of self. The impediment of this self exploration happens because of the excessive involvement of Gogol's Asian-Indian Bengali parents. The last problem is negative identity which can be traced from the negative choice of roles or acts of second generation of Asian-Indian Americans as a sign of hostility toward their immigrant

family's required roles and acts which seem proper and desirable. The idea that the choice of negative identity represents an attempt to forge some sense of self definition in an environment has made it difficult to establish an acceptable role of identity in the second generation of Asian-Indian Americans as reflected in Gogol Ganguli's life.

2. There are three malignancies which Gogol experiences during his adulthood stage. Those malignancies give impact to his personality as second generation of Asian-Indian Americans. The first malignancy is intimacy crisis. The identity confusion as a result of Gogol's failure to resolve identity crisis in adolescence stage makes him fail to understand his true sense of self and his direction toward his life in adulthood stage. It can be seen from Gogol's desperate and careless act to engage in intimate relationship with the improbable partners without true fusion or real self abandon. The second malignancy is a deep sense of isolation (exclusion) which can be seen clearly from Gogol's marriage's life with Moushumi. It results in failure, isolation or exclusion, moment when he never really feels himself because he has no chance or place to take significant part in marriage life. Through this malignancy, it can be said that Gogol's weakest personality stays in the same degree, lack of taking control toward decision in his life up to a point when he excludes himself from surroundings. The last malignancy is distention. It can be seen from Gogol's behavior to

ignore and make a distance as a tendency to repudiate and to refuse to accept his Asian-Indian identity. From this last malignancy finding, it can be concluded that he becomes a person who likes to be alone and takes a distance with his family and surroundings. From the intimacy experiences with four partners, it can be concluded that the identity crises from the previous stage bequeath with the crisis in adulthood stage and result in Gogol's personality: careless, reckless, impulsive, unable to control his own life, unable to make decision, and discouraged.

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APPENDIX I

THE SUMMARY OF *THE NAMESAKE*

Ashoke and Ashima Ganguli, a married couple from India, welcome their new born baby boy into the world in America. Only in order to be released from the hospital in Cambridge, Massachusetts, they must break the Indian Bengali naming tradition and give their son an official name on the birth certificate. In Indian Bengali tradition, naming tradition is sacred, thus it has to be given by Indian Bengali elders. However, because Ashima's grandmother letter which contains the name of their baby has not come yet, they have to choose a name right away. In America, name can't wait. Without taking so long, Ashoke names his son "Gogol" after the Russian author, Nikolai Gogol. Apparently, Ashoke chooses "Gogol" name to be his sons because it is Nikolai Gogol's book that has saved his life in a train accident in India when he was younger. Ashoke is grateful that at that time he is saved, thus he can live and give a life to his new born baby boy.

The story follows the life of Gogol Ganguli from birth until adulthood, chronicling his struggle to find who he is as a second generation of Asian Indian Americans. Growing up as an immigrant son in America with a name which does not resemble his Asian-Indian side or American side, Gogol gradually faces identity crisis. He has to struggle with his unusual name and later with the tradition his parents insist on upholding that embarrasses him in front of his American friends. Annoyed by the Asian-Indian Bengali custom and tradition of his parents, Gogol totally embraces American culture. The summer before he leaves to attend college in Yale, he officially changes his name to Nikhil. He decides to get "Gogol" away from his new life in a new city. Everyone but his family calls him Nikhil.

During college and working life, Gogol has some relationships with four girls. The former three girls are all Americans (Ruth, Maxine, and Bridget) and the last and the most serious one is an Indian Bengali girl (Moushumi) he finally marries with. One year after Ashoke's death, Ashima arranges a blind date for Gogol and Moushumi and within a year they finally get married. In 2000, Gogol's marriage ends up in divorce because Moushumi has an affair with another man and it makes him become a disheartened individual.

APPENDIX II

A. The Identity Crisis of Gogol Ganguli

No	Category	Quotation	Keywords	Narrator	Page
1.	Identity Diffusion	1.) Back home on Pamberton Road, he helps his father paste individual golden letters bought from a rack in the hardware store, spelling GANGULI on one side of their mailbox. One morning, the day after Halloween, Gogol discovers, on his way to the bus stop, that it has been shortened to GANG, with the word GREEN scrawled in pencil following it. His ears burn at the sight, and he runs back into the house, sickened, certain of the insult his father will feel.	Acute upset	Author	67
		2.) To Gogol's surprise they are told not to draw the gravestones, but to rub the surfaces. A teacher crouches down, one hand holding the newsprint in place, and shows them how. The children begin to scamper between rows of the dead, over leathery leaves, looking for their own names, a handful triumphant when they are able to claim a grave they are related to. "Smith!" they holler. "Collins!" "Wood!" Gogol is old enough to know that there is no Ganguli here. He is old enough to know that he himself will be burned, not buried, that his body will occupy no plot of earth, that no stone in this country will bear his name beyond life.	Incoherent and disjointed sense of self	Author	69

		3.) But then suddenly, the crayon meets with slight resistance, and letters, one after another, emerge magically on the page: ABIJAH CRAVEN, 1701-45. Gogol has never met a person named Abijah, just as, he now realizes, he has never met another Gogol.	Excessive self consciousness	Author	70
		4.) Until now it has not occurred to Gogol that names die over time, that they perish just as people do. On the ride back to school the rubbings made by the other children are torn up, crumpled, tossed at one another's heads, abandoned below the dark green seats. But Gogol is silent, his rubbings rolled up carefully like parchment in his lap.	Not sure about who one is	Author	70
		5.) His first name is Nikolai, not only does Gogol Ganguli have a pet name turned good name, but a last name turned his first name. And so it occurs to him that no one he knows in the world, in Russia or India or America or anywhere, shares his name. Not even the source of his namesake.	Excessive self consciousness	Author	78
		6.) ...,geometry and U.S history books packed into his suitcase, which is locked, along with the others, with padlocks and bound with ropes, labeled with the address of his father's house in Alipore. Gogol always finds the labels unsettling, the sight of them making him feel that his family doesn't really live on Pemberton Road	Incoherent and disjointed sense of self	Author	79

		7.) As usual, Gogol is the oldest child in the group. He is too old to be playing hide-and-seek with eight-year-old Sonia and her ponytailed, gap-toothed friends, but not old enough to sit in the living room and discuss Reaganomics with his father and the rest of the husbands, or to sit around the dining room table, gossiping, with his mother and the wives. The closest person to him in age is a girl named Moushumi, whose family recently moved to Massachusetts from England, and whose thirteenth birthday was celebrated in a similar fashion a few months ago. But Gogol and Moushumi have nothing to say to each other.	Difficulties in forming relationship with others	Author	73
		8.)Gogol does not date anyone in high school. He suffers quiet crushes, which he admits to no one, on this girl or that girl with whom he is already friends. He does not attend dances or parties. He and his group of friends, Colin and Jason and Marc, prefer to listen to records together, to Dylan and Clapton and The Who, and read Nietzsche in their spare time. His parents do not find it strange that their son doesn't date, does not rent a tuxedo for his junior prom. They have never been on a date in their lives and therefore they see no reason to encourage Gogol, certainly not as his age.	Difficulties in forming relationship with others	Author	93
		9.) But he doesn't want to tell Kim his name. He doesn't want to endure her reaction, to watch her lovely blue eyes grow wide. He wishes there were another name he could use, just	Excessive self consciousness	Author	95

		this once, to get him through the evening.			
		10.) For by now, he's come to hate questions pertaining to his name, hates having constantly to explain. He hates having to wear a nametag on his sweater at Model United Nations Day at school. He even hates signing his name at the bottom of his drawings in art class. He hates that his name is both absurd and obscure, that it has nothing to do with who he is, that it is neither Indian nor American but of all things Russian. He hates having to live with it, with a pet name turned good name, day after day second after second. He hates seeing it on the brown paper sleeve of the <i>National Geographic</i> subscription his parents got him for his birthday the year before and perpetually listed in the honor roll printed in the town's newspaper. At times his name, an entity shapeless and weightless, manages nevertheless to distract him physically, like the scratchy tag a shirt he has been forced permanently to wear. At times he wishes he could disguise it, shorten it somehow, the way the other Indian boy in his school, Jayadev, had gotten people to call him Jay. But Gogol, already short and catchy, resists mutation. Other boys his age have begun to court girls already, asking them to go to the movies or the pizza parlor, but he cannot imagine saying, "Hi, it's Gogol" under potentially romantic circumstances. He cannot imagine this all.	Acute upset	Author	76

		11.) From the little he knows about Russian writers, it dismays him that his parents chose the weirdest namesake. Leo or Anton, he could live with. Alexander, shortened too Alex, he would have greatly preferred. But Gogol sounds ludicrous to his ears, lacking dignity or gravity. What dismays him most is the irrelevance of it all. Gogol, he's been tempted to tell his father on more than one occasion, was his father's favorite author, not his.	Acute upset	Author	79
		12.) He looks at the table of contents, sees Gogol listed after Faulkner, before Hemingway. The sight of it printed capital letters on the crinkly page upsets him viscerally. It's as though the name were a particularly unflattering snapshot of himself that makes him want to say his defense, "That's not really me." Gogol wants to excuse himself, to raise his hand and take a trip to the lavatory but at the same time he wants to draw as little attention to himself as possible. And so he sits, avoiding eye contact with any of his classmates, and pages through the book. A number of the author's names have been starred with penciled asterisks by the previous readers, but there is no sign or mark by Nikolai Gogol's name.	Acute upset	Author	89
		13.) Warmth spreads from the back of Gogol's neck to his cheeks and his ears. Each time the name is uttered, he quietly winces. His parents have never told him any of this. He looks at his classmates, but they seem indifferent, obediently copying down the information as Mr. Lawson continues to speak, looking over one shoulder, his sloopy	Inability to concentrate on required task Acute Upset	Author	91

		handwriting filling up the board. He feels angry at Mr. Lawson suddenly. Somehow he feels betrayed.			
		14.) The class, all but one, begins to moan in unison, so that Mr. Lawson has to raise his voice considerably in order to be heard. Gogol stares at his desk, seeing nothing. He is convinced that the entire school is listening to Mr. Lawson's lecture. He lower his head over his desk, discreetly presses his hands against his ears. It's not enough to block out Mr. Lawson: "By the following evening he was no longer fully conscious, and so wasted that his spine could be felt through his stomach." Gogol shuts his eyes. Please, stop, he wishes he could say to Mr. Lawson. Please, stop, he says, mouthing the words.	Excessive self consciousness	Author	92
		15.) There is the talk of the difficulty of Russian names, students confessing merely to skimming them. Gogol says nothing. He has not read the story himself. He has never touched the Gogol book his father gave him on his fourteenth birthday. And yesterday, after class, he'd shoved the short story anthology deep into his locker, refusing to bring it home. To read the story, he believes, would mean paying tribute to his namesake, accepting it somehow. Still, listening to his classmate complain, he feels perversely responsible, as if his own work were being attacked.	Inability to concentrate Excessive self consciousness	Author	92
		16.) But it's not even a Bengali name. I don't get it. How could you guys name me after someone so strange? No one	Acute upset	Gogol	99

		take me seriously.			
		17.) At first he says nothing, unprepared to give any further explanation. But instead he takes a deep breath and tells the people in the courtroom what he has never dared to admit to his parents. “I hate the name Gogol,” he says. “I always hated it.	Acute upset	Gogol	101
2.	Identity Fore- closure	1.) Still, they do what they can. They make a point of driving into Cambridge with the children when the Apu Trilogy plays at Orson Welles, or when there is a Kathakali dance performance or a sitar recital at Memorial Hall. When Gogol is in the third grade, they send him to Bengali language and culture lessons every other Saturday. In Bengali class, Gogol is taught to read and write his ancestral alphabet, which begins at the back of his throat with unaspirated <i>K</i> and marches steadily across the roof of his mouth, ending with elusive vowels that hover outside his lips... The children in the class study without interest, wishing they could be at ballet or softball practice instead. Gogol hates it because it keeps him from attending every other session of a Saturday-morning drawing class he’s enrolled in.	Excessive involvement of parents	Author	65-66
		2.) The following year Ashoke is up for a sabbatical, and Gogol and Sonia are informed that they will all be going to Calcutta for eight months. When his parents tell him, one evening after dinner, Gogol thinks they’re joking. But then	Interruption of exploration of self potential	Author	79

		they tell them that the tickets have already been booked, the plans already made. He dreads the thought of eight months without a room of his own, without his records and his stereo, without friends. In Gogol's opinion, eight months in Calcutta is practically like moving there, a possibility that, until now, has never even remotely crossed his mind. "What about school?" he points out.			
		3.) A meeting is called with Ashima and Ashoke to discuss the options. The guidance counselor suggests that perhaps Gogol could join his parents later, after the school year ends, stay with a relative until June. "We have no relatives in this country," Ashima inform the guidance counselor. "That is why we are going to India in the first place."	Excessive involvement of parents	Author	79
		4.) But this time, it frustrates him that it is to Calcutta that they always go. Apart from visiting relatives there was nothing to do in Calcutta.	Excessive involvement of parents	Author	80
		5.) Every few weeks there is a different bed to sleep in, another family to live with, a new schedule to learn. Depending on where they are, they eat sitting on red clay or cement or terrazzo floors, or at marble-topped tables too cold to rest their elbows on. His father keeps busy with his research, delivering lectures at Jadavpur University. His mother shops in New Market and goes to movies and sees her old school friends. For eight months she does not set food in a kitchen. She wanders freely around a city which	Excessive involvement of parents	Author	83

		Gogol, in spite of his many visits, has no sense of direction.			
		6.) Of all people who surrounded them at practically all times, Sonia is his only ally, the only person to speak and sit and see as he does.	Premature establishment of sense of identity	Author	84
		7.) His parents do not find it strange that their son doesn't date, does not rent a tuxedo for his junior prom. They have never been on a date in their lives and therefore they see no reason to encourage Gogol, certainly not as his age. Instead they urge him to join the math team and maintain his A average. His father presses him to pursue engineering, perhaps MIT. Assured by his grades and his apparent indifference to girls, his parents don't suspect Gogol of being, in his own fumbling way, an American teenager.	Excessive involvement of parents	Author	93
		8.) They had all renamed themselves, the article said, adding that it was a right belonging to every American citizen. He read that tens of thousands of Americans had their names changed each year. All it took was a legal petition, the article had said. And suddenly he envisioned "Gogol" added to the list of names, "Nikhil" printed in tiny letters upside down.	Premature establishment of a sense of identity	Author	99
		9.) "What's done is done," his father had said. "It will be a hassle. Gogol has, in effect, become your good name." "I'm not," he persisted. "I don't get it. Why did you have to give me a pet name in the first place? What's the point?"	Excessive involvement of parents	Ashoke	99

		"It's our way, Gogol." his mother maintained. "It's what Bengalis do."			
		10.) "What's the reason you wish to change your name, Mr. Ganguli?" the judge asks. At first he says nothing, unprepared to give any further explanation. But instead he takes a deep breath and tells the people in the courtroom what he has never dared to admit to his parents. "I hate the name Gogol," he says. "I always hated it."	Premature establishment of sense of identity	Author	101
		11.) He wonders if this how it feels for an obese person to become thin, for a prisoner to walk free. "I'm Nikhil," he wants to tell the people who are walking their dogs, pushing children in their strollers, throwing bread to the ducks.		Author	102
		12.) There is only one complication: he doesn't feel like Nikhil. Not yet. Part of the problem is that people who know him as Nikhil have no idea that he used to be Gogol. They know him only in the present, not all in the past. But after eighteen years of Gogol, two months of Nikhil feel scant, in consequential. At times he feels as if he's cast himself in a play, acting the part of twins, indistinguishable to the naked eye yet fundamentally different.	Premature establishment of sense of identity	Author	105
3.	Negative Identity	1.) Gogol Ganguli is relieved to see no resemblance. True, his nose is long but not so long, his hair dark but surely not so dark, his skin pale but certainly not so pale. The style of his own hair is altogether different – thick Beatle-like bangs that conceal his brows. Gogol Ganguli wears a Harvard	A complete denial of personal identity	Author	75

		sweatshirt and gray Levi's corduroys. He has worn a tie once in his life, to attend a friend's bar mitzvah. No, he concludes confidently, there is no resemblance at all.			
		2.) On the plane Gogol is seated several rows behind his parents and Sonia, in another section altogether. His parents are distressed by this, but Gogol is secretly pleased to be on his own. When the stewardess approaches with her cart of beverages he tries his luck and asks for a Bloody Mary, tasting the metallic bite of alcohol for the first time in his life.	Scornful and snobbish hostility toward the proper and desirable value in family	Author	80
		3.) Assured by his grades and his apparent indifference to girls, his parents don't suspect Gogol of being, in his own fumbling way, an American teenager. They don't suspect him, for instance, of smoking pot, which he does from time to time when he and his friends get together to listen to records at one another's homes. They don't suspect him, when he goes to spend the night at a friend's house, of driving to a neighboring town to see <i>The Rocky Horror Picture Show</i> , or into Boston to see bands in Kenmore Square.	Negative choice of a role or act in environment that gives no enough space to establish an acceptable identity	Author	93
		4.) One Saturday, soon before he is scheduled to take the SAT, his family drives to Connecticut for the weekend, leaving Gogol at home alone overnight for the first time in his life. It never crossed his parents' mind that instead of taking timed practice tests in his room, Gogol will drive with Colin and Jason and Marc to a party. For all the times he's	The choice of negative identity as most undesirable or dangerous act	Author	94

		been to campus, to visit his father at the engineering department or of swimming lessons or to run laps around the track, he has never been in a dorm before. They approach nervously, a bit giddy, afraid to be caught.			
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B. The Impact of Identity Crisis in Gogol's Personality

No	Category	Quotation	Notes	Narrator	Page
1.	Intimacy Crisis	1) Her relationship with her is one accomplishment in his life about which they are not in the least bit proud or pleased.	Careless	Author	116
		2) But within days of being together again in New Haven, in an apartment he'd rented on Howe Street with friends, they'd begun fighting, both admitting in the end that something had changed. They avoid each other now...	Careless	Author	120
		3) It's Maxine. From last night," she says, not bothering to apologize for waking him. She tells him she'd found his number in the phone book, though he doesn't remember telling her his last name.... Then, without awkwardness or pause,	Careless	Author	129

		she invites him to dinner at her place.			
		4.) It is his first date in a long time; with no one seriously since Ruth. He does not know what to make of the whole arrangement with Maxine, but as odd as the terms of the invitation seem he'd been unable to refuse.	Unable to control his own life	Author	130
		5.) Gogol is reminded that al in his life he has never witnessed a single moment of physical affection between his parents. Whatever love exists between them is an utterly private, uncelebrated thing. "That's so depressing," Maxine says when he confesses this fact to her, and though it upsets him to hear her reaction, he can't help but agree	Discouraged	Author	138
		6.) Oh, Nikhil, it's too awful," she eventually says, "I won't let you live here."When his mother had said more or the less the same thing, the first time his parents had visited the apartment, he'd argued with her, hotly defending the merits of his Spartan, solitary existence. But when Maxine says it, adding "you should just stay with me," he is quietly thrilled. By then he knows enough about her to know that she is not	Unable to control his own life	Author	139

		<p>one to offer things she doesn't mean them....</p> <p>And so he moves in with her her in a way, bringing a few bags of his clothes, nothing else.</p>			
		<p>7.) From the very beginning he feels effortlessly incorporated into their lives. It is different hospitality from what he is used to.... Gogol and Maxine come and go as they please, from movies and dinners out. He goes shopping with her on Madison Avenue at stores they must buzzed into for cashmere cardigans and outrageously expensive English colognes that Maxine buys without deliberation or guilt. They go to darkened, humble-looking restaurants downtown where the bills are huge. Almost without fail they wind up back at her parents' place. There is always some delicious cheese or pate to snack on, always some good wine to drink. It is in her claw footed tub that they soak together, glasses of wine or single-malt Scotch on the floor. At night he sleeps with her in the room she grew up in, on a soft, sagging mattress, holding her body, as warm as a furnace, through the night, making love to her in a room</p>	<p>Careless</p> <p>Reckless</p>	Author	136-137

		<p>8.) She has the gift of accepting her life; as he comes to know her, he realizes that she never wished she were anyone other than herself, raised in any other place, in any other way. This, in his opinion, is the biggest difference between them, a thing far more foreign to him than the beautiful house she'd grown up in, her education at private schools. In addition, he is continually amazed by how much Maxine emulates her parents, how much she respects their tastes and their ways. At the dinner table she argues with them about books and paintings and people they know in common the way one might argue with friend. There is none of the exasperation he feels with his own parents. No sense of obligation. Unlike his parents, they pressure her to do nothing, and yet she lives faithfully, happily, at their side.</p>	<p>Discouraged</p> <p>Impulsive</p>	Author	138
		<p>9.) At times, as the laughter at Gerald and Lydia's table swells and another bottle of wine is opened, and Gogol raises his glass to be filled yet again, he is conscious of the fact that his immersion in Maxine's family is a betrayal of his own.</p>	<p>Impulsive</p>	Author	141

		10.) On weekends they wander naked from room to room, up and down the high five flight of stairs. They eat in different places according to their moods, spreading an old cotton quilt on the floor.... Now that it is just the two of them it seems to him, more than ever, that they living together. And yet for some reasons it is dependence, not adulthood, he feels. He feels free of expectation, of responsibility, in willing exile from his own life. He is responsible for nothing in this house.	Reckless	Author	141
		11.) That night they share a cab back to his apartment. Bridget excuses herself to use the bathroom and when she emerges her wedding ring is absent from her finger. When they are together, he is ravenous; it has been a long time since he's made love. And yet he never thinks about seeing her at any other time.... They do not have each other's number. He does not know exactly where she lives. She always goes with him to his apartment. She never spends the night. He likes the limitations. He has never been in a situation with a woman in which so	Careless Reckless	Author	191

		little of him is involved, so little expected. He does not know, nor does he want to know her husband's name.			
		12.) "So I've never done this before," she says after a pause. She speaks matter-of-factly, but nevertheless she averts her gaze. He knows what she is referring to. In spite of this he asks, "Done what?" "Gone out on a blind date that's been engineered by my mom." "So, I've never done this before,"	Careless Discouraged Unable to control his life	Author	194
		13.) Now that he is no longer carrying them he feels awkward, unsure of what to do with his hands. He is parched from the alcohol he has consumed. "So, should we make our parents happy and see each other again?" She looks at him, studying his face intently. "Maybe." Her eyes stray to a passing car on the street, the headlights briefly shining on their bodies, but then her gaze returns to his face. She smiles at him, nodding. "Give me a call."	Careless	Author	198
		14.) He had not expected to enjoy himself, to be attracted to her in the least. It strikes him that there is no term for what they once were to each other. Their parents were friends, not they. She	Careless Unable to control his life	Author	199

		is a family acquaintances but she is not family. Their contact until tonight was artificial, imposed, something like his relationship to his cousin in India but lacking even the justification of the blood.			
		15.) Gogol and Moshumi agree that it's better to give in these expectations than to put up a fight. It's what they deserve, they joke, for having listened to their mothers, and for getting together in the first place, and the fact that they are united in their resignation makes the consequences somewhat bearable. Within weeks of announcing their engagement, the date is settled, the hotel booked, the menu decided....There is little for either Gogol or Moshumi to do other than listen and say yes	Unable to control his life	Author	219
		16.) Still, it feels a little strange to be so uninvolved in his own wedding, and he is reminded of the many other celebrations in his life, all the birthdays and graduation parties his parents had thrown when he was growing up, in his honor, attended by his parents' friends, occasions from	Unable to control his life Discouraged	Author	220

		which he had always felt at a slight remove.			
2.	A Deep Sense of Isolation (Exclusion)	1.) He had not expected to enjoy himself, to be attracted to her in the least. It strikes him that there is no term for what they once were to each other. Their parents were friends, not they. She is a family acquaintances but she is not family. Their contact until tonight was artificial, imposed, something like his relationship to his cousin in India but lacking even the justification of the blood.... He decides that it is her familiarity that makes him curious about her.	Careless Reckless	Author	199
		2.) They've barely said a word to each other all evening; throughout the ceremony she'd kept her eyes lowered, and during the reception, each time he'd looked at her, she'd been in conversation with people he did not know.	Discouraged	Author	223
		3.) From the beginning he feels useless. Moushumi makes all decision, does all the talking. He is mute in the brasseries where they eat their lunches, mute in the shops where he gazes at beautiful belts, ties, paper, pens; mute on the rainy afternoon they spend together at the	Discouraged Unable to make decision Unable to control his life	Author	231

		d'Orsay. He is particularly mute when he and Moushumi get together for dinners with groups of her French friends, drinking Pernods and feasting on couscous or croute, smoking and arguing around paper-covered table.... but the other part of him wants simply to be a tourist, fumbling with a phrase book, looking at all the buildings on his list, getting lost			
		4.) Though Astrid and Donald have welcomed Gogol heartily into their lives, sometimes he has the feeling they still think she's with Graham. Once Astris even called him Graham by mistake. No one had noticed except Gogol.	Discouraged	Author	239
		5.) He looks at Moushumi and wondered what was wrong. They didn't argue, they still had sex, and yet wondered. Did he still make her happy? She accused him of nothing, but more and more he sensed her distance, her dissatisfaction, her distraction.... Part of him wants to bring it up with her. "Are you happy you married me?"	Discouraged	Author	271
		6.) She wanted nothing of the brief life they'd had together; when she appeared one last time at his	Discouraged	Author	

		office a few months later, so that he could sign the divorce papers, she told him she was moving back to Paris. And so, systematically, as he had done for his dead father, he removed her possessions from the apartment, putting her books into boxes on the sidewalk in the middle of the night for people to take, throwing out the rest.... He lost himself among the darkened narrow streets, crossing countless tiny bridges, discovering deserted squares, where he sat with a Campari or a coffee, sketching the facades of pink and green palaces and churches, unable ever to retrace his steps.	Unable to control life		
		7.) The givers and the keepers of Gogol's name are from him now.... Without people in the world to call him Gogol, no matter how long he himself lives, Gogol Ganguli, will, once and for all, vanish from the lips of loved ones, and so, cease to exist. Yet the thought of this eventual demise provides no sense of victory, no solace. It provides no solace at all	Discouraged	Author	289
3.	Distantion	1.) "Why are you calling me here so late?" he asks her, distracted, his eyes still focused on the computer screen. "Because you are not at your apartment," his mother says. "You are never at your apartment,	Careless	Author	143

		<p>Gogol. In the middle of the night I have called and you are not there.”</p> <p>“I am Ma,” he lies. “I need my sleep. I shut off the phone.”</p>			
		<p>2.) “Why do I have to see him off?” Gogol asks his mother now. He know for his parents, the act of travel is never regarded casually, that even the most ordinary of journeys is seen off and greeted at either end. And yet he continues, “Baba and I are already live in different states. I’m practically far from Ohio as I am from Boston.”</p> <p>“That’s no way to think,” his mother says.</p> <p>“Please, Gogol. You haven’t been home since May.”</p>	Careless	Author	144
		<p>3.) That his mother is alone on Pamberton Road. He knows he should call to make sure his father has arrived safely, and to find out how his mother is faring on her own. But such concerns make no sense here among Maxine and her family.... And then he remembers that his parents can’t possibly reach him: he has not given them the number, and the Ratliffs are unlisted. That here at Maxine’s side, in this</p>	Impulsive	Author	158

		cloisted wilderness, he is free.			
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SURAT PERNYATAAN

Yang bertanda tangan di bawah ini:

Nama : Amanda Resy Prafitra

NIM : 08211144003

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan telah melakukan triangulasi data dalam penelitian yang telah dilakukan oleh mahasiswa bernama Anestiya Fiddin Rosyada dengan judul “Identity Crisis of The Second Generation of Asian-Indian Americans as Reflected in Lahiri’s *The Namesake*”.

Apabila terbukti pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 31 Mei 2013



Amanda Resy Prawira

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini:

Nama : Azzan Wafiq Agnurhasta

NIM : 08211141012

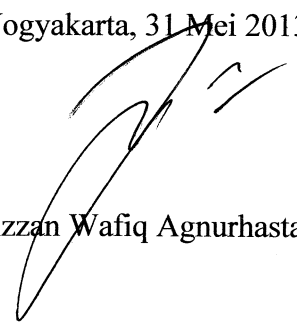
Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan telah melakukan triangulasi data dalam penelitian yang telah dilakukan oleh mahasiswa bernama Anestiya Fiddin Rosyada dengan judul “Identity Crisis of The Second Generation of Asian-Indian Americans as Reflected in Lahiri’s *The Namesake*”.

Apabila terbukti pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 31 Mei 2013



Azzan Wafiq Agnurhasta